The NEW YORK
CLIPPER
THE OLDEST THEATRICAL PUBLICATION IN AMERICA

MARCH 28. 1917

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THE NATIONAL THEATRICAL WEEKLY

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FIFTY THEATRES TO GIVE MUSICAL STOCK THIS YEAR

Providence, Hartford, Newark, New Haven, Elmira, Bridgeport and Many Other Cities to Have Companies During Summer Season

Over fifty theatres will present musical comedy stock during the coming Summer throughout the United States. With the dearth of good travelling musical shows and the general increase of revenues and profits by both theatres and travelling companies, managers of theatres about the country seem to be imbued with the idea that this Summer will be the proper time for the presentation of musical stock in their various localities.

Through New York state and the New England region, upward of fifty theatres will operate and produce musical stock from the middle of May until the end of August.

The various theatrical engaging agents throughout this territory have been instructed to sign up as many prominent stars and principals who have been appearing in musical shows this season as they possibly can. The salary being offered those approached by the agencies is considerably in excess of that paid in previous seasons.

The agencies which lease musical plays have already disposed of almost all of the musical comedy hits of recent years which they will present during the season.

The Chamberlain Brown offices have already engaged twenty-five principals for various companies throughout the East, and before the middle of April, expect to have placed about seventy-five prominent musical comedy performers with various stock companies through the East. Other offices are also busily engaged in selecting principals for their clients.

However, there seems to be a lack of chorus people for these engagements. The salaries that are offered this season are more than 35 per cent. in advance of those offered in past seasons but do not seem to be attractive enough to both the chorus girls and men that are generally employed in these shows.

Most of the girls that have been previously employed in these shows have had steady work during the present season and, with the expectation that their present engagement will run into May or June, are rather reluctant to accept the Summer engagements, which would mean going into rehearsal within the next few weeks. Then again, a great many of these girls desire a month or two of rest prior to beginning their next season's work.

Requests have been made to producers of successful musical productions during the past two seasons for the performing rights during the Summer season. One of the stock producers offered the owner of a popular Broadway musical success $1,000 royalty for the use of his title and script for one week. This is the highest price that has ever been offered for the use of either dramatic or musical script for stock purposes.

The Lyric Light Opera Co., has leased the Providence Opera House, Providence, R. I., for the Summer. They will open their season there early in May. A permanent company of fifty people will appear throughout the season. From time to time, new principals will be engaged to head the cast. A number of these will be especially engaged to appear in roles they created in various Broadway successes. Among some of those already engaged for this company are: Florence Weber, Forrest Huff, Fritzi Von Busing, George Harvey, Royden Keith and May Francis.

S. Z. Poli, will operate musical stock in three of his houses. The seasons in these theatres will open during the early part of May. The houses selected are Hartford, New Haven and Worcester. Among the people engaged by the Poli forces are, Annette Fitzhugh, Edward Beck, Arthur Berkley, Alice Hills and Eva Olivetti. Each of the Poli companies will have thirty-five members. The bills in all of the houses will be changed weekly.

H. C. Parsons contemplates operating a Summer stock company at the Parson's Opera House, Hartford, Conn. He will operate on an extensive scale, keeping a permanent company of from fifty to sixty people throughout the season. In addition, he will also engage stars from the various musical successes that have appeared in New York during the past few years to enact their original roles in productions which will be put on from time to time. Each of these stars will be engaged for a period of one week.

The Aborns will again be on deck this season. They have closed negotiations to present musical stock at Olympic Park, Newark, N. J. Their company will commence operation about Decoration Day and continue until the forepart of September. Most of the favorite Aborn Grand Opera Company stars will appear during the Olympic Park engagement.

F. G. Moloney will arrive in New York on Friday to engage people for the stock company which will appear at the Elmira Water & Light Co., Park, in Elmira, beginning the early part of May. Forty persons are to be engaged by Mr. Moloney. He has already closed negotiations with a prominent musical comedy producer to stage the shows.

Joe & Ike Weber will install a musical stock aggregation at the Plattsburg Theatre, Plattsburg, New York. The company will commence operation toward the end of May and continue until well into the fall. It is expected that considerable business will be done on account of the close proximity of the town to the military training camp. It is anticipated that the town will be over-run with Summer guests desirous of being near the camp.

Frank Isham will conduct the stock company at the Lyric Theatre, Bridgeport, Conn. This company is expected to open toward the end of April. Isham will produce lavishly here, having a company of sixty people. As business conditions are flourishing in this town, it is expected that the season will run well into the Fall.

(Continued on page 4)

CLOWNS TO HOLD DINNER

The Imperial Order of Phools, an organization of clowns, will hold its annual dinner on Saturday night. The officers at the dinner will be: Big Phool, Harry La Pearl, of the United States Circus; Fat Phool, Harry Clemens, of the Barnum and Bailey Show; O. U. Phool, George Baker, of the Wallace Show; U. R. A. Phool, Frankie Hammer, and Skinny Phool, Jim Rossi, of the Barnum and Bailey Show; Little Phool, Marceline, of the United States Circus. It is reported that Toto, the Hippodrome clown, will be initiated into the Order at the dinner.

EVELYN NESBIT OPERATED UPON

The reason why Evelyn Nesbit and Jack Clifford cancelled some of their vaudeville time, thereby arousing much curiosity in vaudeville circles, was because Miss Nesbit had been informed by her physician that an operation upon her nose was necessary. She has been bothered considerably of late by the trouble, and decided that the best thing to do was to follow the advice of the surgeon. The operation was performed last Friday.

HEIST AND ANDREWS OUT

Lyle D. Andrews and Sam Heist, both of whom were stockholders in the United States Theatre, in Hoboken, have sold their interests in the house to Frank Hall, of Newark. Meyer Harsburg, another stockholder, has done likewise. The theatre, which is booked by Walter Plimmer, will continue to play vaudeville and feature pictures.

TEAL SAYS WAITER STOLE WIFE

Believing that his wife's affections have been alienated, Ben Teal, the theatrical producer, has instituted suit for $50,000 damages against August Schneider, head waiter at the Hotel Astor. Teal claims that Schneider alienated the affection of Eleanor M. Teal, whom Teal married in Boston in October, 1907.

WILLIAM ELLIOTT TAKES REST

William Elliott, who has felt the strain of playing the lead in "The Wanderer," is taking a two weeks' vacation at French Lick Springs. Elliott retired from the cast after Saturday night's performance, and Frederick Lewis is temporarily replacing him in the role of the prodigal son.

ROGERS TO RETURN TO "FROLIC"

On Monday next Will Rogers, will return to the cast of "The Midnight Frolic." Owing to the closing of the "Follies" in Baltimore on Saturday, with which he has been on tour, he is able to rejoin his former associates in the "Frolic."

JACK GLEASON INJURED

Jack Gleason, of the Friars, dislocated a small bone in his left hand last week while boxing with Father Jordan in the club gymnasium and was forced to keep it heavily bandaged for several days.

CALL ADVANCE MAN TO COLORS

Colonel George F. Hinton, advance agent for Otis Skinner in "Mister Antonio" has been ordered to report for military duty immediately and left the theatrical company at Waco, Texas, to answer the call.

GOODMAN IS DAD OF THREE

On Sunday morning, Jules Eckert Goodman became the father of a baby girl, his third offspring.

RATS STRIKE MAKES NO HEADWAY

SIMMERS DOWN TO PICKETING

Developments during the past week in the attempt made by the White Rats to tie up the Loew and Poli theatres resolved themselves down into a simple case of picketing. No new houses were added to the list, either in New York or surrounding cities, and, as far as could be learned, no trouble was experienced with the bills by either the Loew or Poli circuits. Rumors of efforts being made to induce acts to walk out were frequent, but up to a late hour none of them had succeeded.

The greater part of the activities of the White Rats were confined to the Lower East Side of New York and the Brownsville section of Brooklyn, where Marcus Loew operates three houses. Having obtained the endorsement of the United Hebrew Trades Council, a concerted move was made to picket the Loew houses in these sections, which are strong labor communities. Outdoor meetings were held on Saturday in these communities and the demands of the White Rats were expounded by speakers. In the meantime pickets were patrolling up and down in front of these theatres to inform the intended patrons that the houses were "unfair."

During the latter part of last week considerable trouble developed, as a great number of the pickets and their sympathizers were arrested. But, since last Friday night, when wholesale arrests were made at three houses, no further trouble was experienced.

W. J. FitzPatrick, head of the White Rats, left for Boston on Sunday where he attended a meeting of the labor leaders. Yesterday and today he spent in Wilkes-Barre and Scranton, Pa., where the Poli houses are located.

Harry Mountford, International executive of the White Rats, is expected to leave for Pittsburgh either today or tomorrow.

Morris Finestone, secretary of the United Hebrew Trades Council, stated on Monday night that preparations were being made to extend the picketing of Loew theatres during the present week. It was learned that activities would be commenced about the National Theatre, in the Bronx, and the Warwick Theatre in Brooklyn either today or tomorrow. There are 200,000 members of organizations affiliated with the council.

Double bills and guards were still maintained at all of the theatres in the Greater New York district on Monday. Despite the fact that there was little possibility of further activities on the part of the White Rats in the New York region, the managers did not relax their precaution.

There was the usual exodous of acts from the Grand Central and Pennsylvania depot on Sunday night. More than sixty agents congregated about both railroad terminals to see their respective acts off. But there was not a White Rat in evidence at either place. This is the first time since strike conditions have existed that no "pickets" were present at the depots. It was said that most of them were engaged in picketing local Loew theatres.

Saturday there were no activities whatever. Everything was peaceful after the turbulent times at the Loew theatres the night before.

However, on Friday, more activity was seen in Greater New York than at any time during the strike. The Hebrew Trades Council pickets commenced their work of picketing the Loew theatres for the first time and, as a result, there was considerable trouble and rioting which necessitated the calling out of the police reserves and the arrest of a score of people.

The pickets were very diligent in their efforts to keep people from entering the Delancey Street and Avenue B theatres and, as a result, trouble ensued at both houses.

Fourteen men and two women were arrested at the Avenue B Theatre and twelve men and four women at the Delancey street house.

Those arrested at the Avenue B house were charged with disorderly conduct by Benjamin Friedman, the manager, who was the complainant. He declared that the prisoners prevented persons from entering the theatre by standing in the entrance and telling prospective buyers of tickets it was an "unfair house."

A large crowd gathered about the theatre and is was necessary to summon the reserves from the Fifth Street station, who arrested those pointed out as disturbers.

Similar conditions prevailed at the Delancey Street theatre until the police took the disturbers there into custody.

All of the women prisoners were bailed out at the station house and the men prisoners taken to the Night Court. Magistrate Groehl, who was sitting, fined nine of them $1 each, discharged six and suspended sentence in eleven cases. He told all that rioting and disturbance must cease, or, in the future, if any of them were arraigned before him he would sentence them to workhouse terms.

The six women, who gave their names as Hazel Hall, 142 West Sixty-eighth Street; Ruth Hoyt, 736 Eighth Avenue; Harriet Thompson, 138 West Forty-ninth Street; Marion Elliott, 736 Eighth Avenue; Mary Willis, 206 West Fifty-fourth Street, and Elizabeth Menton, 256 West Fifty-second Street, were arraigned before Magistrate Corrigan in the Essex Market Police Court Saturday morning. William Travers Jerome appeared on behalf of the Loew people. Magistrate Corrigan, after severely reprimanding the women and tellling them they must cease creating disturbances under penalty of a workhouse sentence, discharged them all.

The most serious trouble, however, was experienced that evening at the Palace Theatre in Brooklyn. Shortly after the performance began there, calls of "scab" came from all parts of the house as well as hisses. Efforts were made by Manager Joseph Vogel to stop the disturbance and it became necessary for him to summons the police from the Brownsville station who took into custody five of the disturbers.

In the meantime, the performance was postponed, with the audience assisting the police in ejecting the disturbers. On the outside of the theatre while the trouble was going on pickets were prevailing upon intended patrons not to enter the theatre. Five men and one woman were arrested.

Clara Dorva, of 267 West Thirty-third Street, a member of the musical team of De Leon and Dorva, was arraigned before Magistrate C. J. Dodd in the Adams Street Night Court. The complainant against her was Manager Vogel. He charged her with accosting people in front of the theatre. She pleaded not guilty and was paroled for trial Saturday evening when Magistrate Dodd found her guilty and suspended sentence. He told her that, in the future, she must refrain from any endeavors that would cause a disturbance or she would be sentenced to the workhouse.

The men who were arrested: Vincent de Leon, husband of Miss Dorva; Stan Stanley, an actor, of 118 West Forty-third Street; Abraham Philipowitz, garment maker, of 375 Saratoga Avenue, Brooklyn; William Kane, of 260 West Fifty-fourth street, an actor, were arraigned before Magistrate William Vogel in the New Jersey Avenue Police Court on Saturday morning. After finding them guilty the Magistrate, as did all of the others, warned the men that they must cease disturbing people about the theatres or workhouse terms would follow. He then suspended sentence upon them.

Following a lively disturbance at Loew's Orpheum Theatre, in East Eighty-sixth Street on Wednesday night, three persons were arrested.

During the progress of the show at this house, calls of scab came from various parts of the house and missiles were thrown at one of the acts on the stage. Efforts were made to get hold of the disturbers and, during the excitement that followed, considerable trouble took place.

Those taken into custody and later arraigned in the Men's Night Court were Delmore Clarke, actor, of 600 West One Hundred and Twenty-seventh Street; William J. Drier, actor, of 118 West Forty-third Street, and Samuel Blodgett, a railroad engineer.

Clarke was charged with leading a crowd of men into the lobby of the theatre coming from the street, and after calling Charles Meyerson, manager of the house, vile names, striking him with his fist. After a trial of two hours Magistrate Murphy found him guilty and fined him $10, warning him that he would get a severe workhouse sentence if brought into court again.

Drier was charged with having kicked a candy butcher in the stomach. It was alleged that he had asked to purchase some candy as he came out of the theatre, and when the boy went to offer it to him retorted that he did not wish to get anything from a "scab." Whereupon, it was alleged that he kicked the boy and ran. He was followed out of the theatre by house employees and turned over to a policeman.

Magistrate Murphy, after hearing the testimony, found Drier guilty. Prior to imposing sentence, the Magistrate scored the White Rats with reference to their policy in conducting their strike. He declared that summary action would have to be taken in matters of this kind and that it would be advisable for them to settle their differences with the managers in a different manner than was being tried. He said that he was tired of this sort of disturbance and procedure and then sentenced Drier to thirty days in the workhouse.

Blodgett told the Court he had been drinking and had accompanied two women into the theatre who, he alleged, said they were members of the White Rats. He admitted he was a bit too enthusiastic, but was not concerned in the matter. After William Travers Jerome had interceded for him, Magistrate Murphy suspended sentence.

SHOOTING AND STABBING IN CHICAGO

A shooting match and a stabbing fracas lent color to the White Rats strike situation in Chicago during the last week.

Early last Tuesday morning a gang of twelve men invaded the pool room of the Revere House, on North Clark street, and began shooting up the place in real wild Western style. E. J. Stinson, known on the stage as Sullivan, of Sullivan's Wrestling Bears act, who is in charge of the pool room, claims that he was the subject of the attack, though he was not hit. William Hand, a cabaret waiter, was arrested under Stinson's complaint on a charge of assault with a deadly weapon, and was released under $400 bond. Some persons claim that the White Rats have a grievance against Stinson because he once played Oklahoma City.

On the afternoon of the same day Ed. Morton, a White Rat, was stabbed by six assailants at Clark and Erie streets, and left unconscious. He claims the attack was instigated because he refused to cease picketing before the injunction was issued.

"Stink balls" were thrown into the audience of the Windsor Theatre, one of Chicago's strike houses, last Thursday night.

KILMAN AT RIVERSIDE

George Kilman has been appointed as assistant manager of the Riverside Theatre.

FILM MAN AND WIFE ASSAULTED

Florence B. Harwell, wife of Harold W. Harwell, president of the Unity Film Corp., has brought suit through her attorney, Harry Saks Hechheimer, against Thompson's Restaurant, alleging that a waiter at the 1602 Broadway branch assaulted her. She claims that while she, her husband and a friend, were eating there, one of the waiters was having an argument with the manager in which profane language was used. Harwell's request for them to refrain from profanity is said to have started the rumpus which ended in the waiter striking Mrs. Harwell, breaking one of her teeth and bruising her mouth. Harwell's face was cut in the fight while his friend suffered minor injuries. Mrs. Harwell is suing for $10,000 damages.

PLAN 10 "UNBORN CHILD" COS.

CHICAGO, Ill., March 27.—Gazzolo, Gatts and Clifford, Inc., are going to flood the country with "Her Unborn Child" organizations next season. No less than ten companies are being planned and every city of 50,000 or over will be played for a full week and cities of from 25,000 to 50,000 will be made three-day stands. The bookings are already being shaped and 153 points have been decided upon as important enough for week stands.

CLAUDIA WHEELER ACTS AGAIN

Claudia Carlstadt Wheeler returned to the stage last Monday night, making an appearance in a small role in "The Wanderer." This is her first appearance since her marriage, ten years ago, to Albert Gallatin Wheeler, a wealthy stock broker. Before her marriage she was known at the Casino Theatre as "The Girl in the Red Tights."

CLAIMS FOX TOOK HER STORY

Emma DeL. Pierson has brought suit against the Fox Film Corporation charging that the motion picture, "The Honor System," is her story. The suit asks for $50,000 damages. She alleges the film play was taken from her book, "A Wizard's Love," which she revised for screen production.

JUDGE'S CHILD STAGE STRUCK

Chicago, March 26.—Mary Francis McGoorty, daughter of Judge John P. McGoorty, an officer of the American Theatrical Hospital, was found today in a rooming house in Grand Rapids, Michigan, to which city she had gone in an effort to get upon the stage.

WOODS-BELASCO CASE ON

The motion for an injunction brought by A. H. Woods to restrain David Belasco from producing a play by Willard Mack will be argued in the Supreme Court this morning. The play in question is in rehearsal at present and scheduled to open during April.

THEATRE HAS RED-HEAD DAY

UNION HILL, N. J., March 26.—At the Fulton Theatre Saturday afternoon, the management invited all red-headed girls to attend the performance free, to see the picture in which Ella Hall and Polly Red Head are featured.

HIP SUED OVER ELEPHANT

Suit has been brought against the Hippodrome management by John Von der Leith, whose Saxon car was completely dismantled by one of the Hip's playful elephants while out for his daily airing.

WILL GIVE "A CURIOUS MISHAP"

The Brooklyn Repertory Theatre has selected for its next production Carlo Goldoni's "A Curious Mishap," which will be given next Friday evening at the Central Auditorium.

AMELIA MAYBORN DEAD

Amelia Mayborn, wife of Charles N. Greene, died March 20 at the Chicago Union Hospital.

MACY'S HELP ACTOR'S FUND

R. H. Macy & Co. have given credit for $1,000 worth of merchandise to the Actors' Fund Fair.

PLAYHOUSE FOR STATEN ISLAND

Coming on top of the new theatre venture of Moses Johnson of the Island, Messrs. Plunkett & Burke, lessees of the Palace Theatre, Port Richmond, Staten's Island's big time house, announce that they will soon start construction on the theatre they planned over a year ago. The playhouse will be located on Bay street, Stapleton, opposite the Stapleton Postoffice and will cost about $100,000. It is planned to use it for the same standard vaudeville as the Palace runs. It will be located three blocks from where the other new house is under way.

RUSH TO TOUR CIRCUIT

In his new prize winning Sterling Automobile, Edw. F. Rush, president and general manager of the Rush Circuit of Musical Follies will make an extended trip to the cities where the new circuit has interests early next month. There will be no change of plans or policy according to Mr. Rush. Bright musical comedies, many of which will be late New York successes, are to be presented and an attractive line of new and original paper will be used by each show.

THE FOUR HALEY SISTERS

The Four Haley Sisters, whose likeness is on the cover this week are appearing in G. M. Anderson's production, "His Little Widows'" which had its premiere at the Duquesne Theatre, Pittsburgh on Monday night. The girls scored quite a hit in the piece. They were recently recruited from vaudeville for the musical comedy field through Jos. Shea, the vaudeville agent who has been directing their theatrical career for several years.

FIELDS PICKS ALL-STAR CAST

Lew Fields certainly intends to leave nothing in the way of a cast stand between "Bosom Friends," and success, for he has chosen one which is all-star in every particular. It includes John Mason, Irene Fenwick, Richard Bennett, Willis Sweatnam, Helen Ware, Helen Lowell, Mathilde Cotrelly and himself, making eight stars in all. The play will open at the Liberty Theatre April 10.

BERNHARDT CANCELS CHICAGO

Sarah Bernhardt cancelled her Chicago date, at the Auditorium, because of illness.

PITT THEATRE MGR. HERE

William M. Patch, manager of the Pitt Theatre, Pittsburgh, is in New York for a brief visit.

FIFTY MUSICAL COMPANIES THIS YEAR

(*Continued from page 3.*)

The Bainbridge Musical Stock Co. have chosen for their base of operation Duluth, Minn. They will commence their season there early in May. A number of other musical stock companies will be operated through the middle West. It is also expected that a large number of the theatres on the Coast and through the North West will also present musical stock shows during the Summer months.

The Aborns will also have an opera company at the Bronx Opera House for five weeks commencing May 7.

The Aborns held the stage of the Bronx a year ago for a period of four weeks. Two operas a week will be presented this Spring as before. In the repertoire are "Madam Butterfly," "La Boheme," "The Jewels of the Madonna," "Cavalleria Rusticana," "Lucia di Lammermoor," "Lohengrin" and "Il Trovatore."

In the company will be Bettina Freeman, Edith Helena, Francesca Milena, Bianca Saroya, Blanche Whitely, Marie Louise Biggers, Lillian Bubank, Gertrude Francis, Marguerit Von Trese, Grace Baum, Giuseppe Agostini, Alberto Amadi, Ernest Davis, Ralph Frolle, Salvatore Giordano, Marie Rodolfe, Domenico Russe, Pilade Sinagra, Morton Adkins, Richard Bunn, Louis D'Angelo, Joseph Interante, Alfred Interante, Alfred Kaufman, George Shields, William Schuster, Louis Derman and Phillip Fein.

THEATRICAL MANAGERS FACE MUCH HOSTILE LEGISLATION

Bills in Many States Advocate Taxes on Tickets, Admission of Negroes, Exclusion of Children from Theatres—General Protest Needed to Prevent Their Becoming Laws

Not for many years, if ever, have showmen of all classes, from motion picture manufacturers to circus proprietors, been so confronted with hostile legislation as at the present time. Almost every Eastern State is now the scene of some bill or other that has the theatre or its offshoots for a target.

In New York, there is the Emerson-Coffey bill, which proposes to place a tax on the sale of admission tickets to theatres, baseball games, circuses, automobile races, horse racing and all other forms of entertainment.

Another proposed law would make it illegal for any theatre or place of amusement to sell any tickets of admission after all the reserved chairs have been disposed of without displaying in the lobby a sign indicating the fact that no more seats are available.

Another bill placed before the Assembly is for an act to amend the tax law in relation to a tax upon admission tickets to places of amusement sold "otherwise than at the box office or entrance." This bill would require that all tickets sold at the box office be so stamped and those otherwise disposed of should be plainly labelled "Not sold at box office."

The tax on tickets sold at places other than the theatre entrance or ticket window is to be at the rate of 50 per cent. of the excess at which such tickets are sold. The bill requires the use of tax stamps and reposes the administration of the proposed law in State and city officials.

During the week a hearing was held at Albany on the Emerson-Coffey bill, and several theatrical men spoke against it.

Lignon Johnson, representing the United Theatrical Managers' Association, was the first speaker. He declared that the proposed bill was unfair, discriminating in its effect, impracticable. He said it would cost the managers at least ten cents a ticket to comply with the provisions of the bill and would prove a source of grafting.

Mr. Johnson told of the large expenses the theatrical managers are under at this time, everything having advanced from 25 to 75 per cent., and said that it is impossible to advance the rates for theatre tickets to meet the conditions. Business has been poor for several seasons and investments have not paid. This, he said, was largely due to the motion picture attractions.

Uly S. Sill, manager of Harmanus Bleecker Hall, Albany, declared that it was evident that the bill under discussion had been drawn with little knowledge of the theatrical and show business generally and that it was impracticable and poorly drawn.

"We will meet you half way, if you will give us a chance," he said, "but do not make us the goat. We cannot stand this burden, simply for the reason the business in its present condition will not afford any taxation."

Charles P. Burnham, representing the New York City Theatrical Managers, also spoke against the bill.

In Pennsylvania almost the same condition exists. The Legislature at Harrisburg is confronted with several measures that are antagonistic to the interests of theatrical men.

Summed up, if all the bills now before that body pass, it will be a crime to refuse to sell orchestra seats to negroes in that State. It will be against the law to admit a child to a circus, moving picture show, or even a menagerie, without it be accompanied by a guardian, and the person that is caught selling a theatre ticket for more than the box office price will be liable to a fine of from $50 to $100.

There are four bills pending in the Harrisburg Legislature which provide that there shall be no discrimination on account of class or color by theatre managers in admitting people to theatres or selling tickets. The object of these measures is to prevent negroes being excluded from theatres or any portions of a theatre.

The bill dealing with the admission of minors prohibits any child under sixteen from all forms of theatrical amusement, stereopticon views, circuses, menageries, museums, public zoos, etc., unless accompanied by an adult person.

The bill intended to kill ticket speculating is a drastic measure and requires all theatre managers to print the box office price of the ticket on the ticket itself, making it illegal to sell the ticket for more than the printed price.

Only concerted action by theatrical men will prevent some of these becoming laws.

PARSONS TO CELEBRATE

HARTFORD, Conn., March 26.—On April 1 Herbert C. Parsons will celebrate his twenty-first anniversary as proprietor of the well known theatre bearing his name. During all these years it has ranked among the most notable playhouses in the land and is now considered the luckiest premiere house in the East. Oliver Morosco has used it for practically all his "first nights" for the past two seasons. For his sincere efforts Mr. Parsons is now reaping the harvest and almost any attraction that gets four months in New York can be assured a week's capacity business when they reach here.

BRIDGEPORT GETS BIG THEATRE

BRIDGEPORT, Conn., March 27.—Within a few months, construction on the largest theatre in the State will be started in this city. The cost will be $300,000. The company is headed by David Feuer, member of Susman & Feuer, of New York, who include the Shuberts. The theatre will be devoted entirely to vaudeville and will have a seating capacity of 3,880 persons. Joseph Sapperstein, one of the best known theatrical managers of the country, will be manager. The building will be located near the City Hall.

FIELD CASE SET FOR APRIL

NEWARK, N. J., March 27.—The action of Al. G. Field against the Trenton Theatre Co. is on the April calendar of the U. S. Court here. Field will close his season April 14 at Toledo, O., in order to be present and will be accompanied by J. W. Pickens, Edw. Conard, Earl Lingo and Frank Miller of his company, who will be witnesses. This will be a kind of test case, the principle involved being the validity of theatrical contracts. The case is expected to be hotly fought.

ACTORS SHOW PATRIOTISM

With war danger threatening, actors are showing their patriotism to Uncle Sam. Charles Lane, who is playing in "A Successful Calamity," has placed his Cape Cod wireless station at the disposal of the government. Charles Waldron, who has just reached Australia, has given strict instructions to a New York friend to tender his yacht to the government as soon as war breaks out.

CLUB FOR JUSTINE JOHNSTONE

Justine Johnstone will open a club early next month in the Forty-fourth Street Theatre Building. The initial fee for members will be $50. Miss Johnstone will act as hostess and treasurer, arriving at the club after her appearance in "Oh, Boy!" at the Princess Theatre.

LAMBS' STEWARD IN CUSTODY

Henry Francis Russell, formerly steward of the Lambs' Club, was arrested last week in Chicago on a charge preferred by the New York police and immediately brought to this city by Detective George Thompson where he is wanted on a charge of larceny of $600 and bond forfeiture. Russell was steward of the Lambs' Club until last July when he made his disappearance while some $600 in arrears in his accounts at the Lambs'. Russell admits the deficiency but says that he paid it back.

NEW CORT MUSICAL PIECE

"The Masked Model," a new musical comedy by George Stoddard and Frederick Harendeen, with music by Harold Orlob will be presented at the Duquesne Theatre, Pittsburgh, on April 9, by John Cort. In the company are Bonita, Lew Hearn, Irene Audrey, Edna Pendleton, Jack Patton, Dale Turner, Edith Mason and Arthur Mills.

THEATRE MANAGERS SHIFT

MILWAUKEE, Wis., March 24.—Wm. Gray has resigned his position as manager of the Crystal Theatre to accept the management of the new Miller Theatre, a popular priced vaudeville theatre. He will be succeeded at the Crystal by Jack Leo, now manager of the Orpheum. The new order of things goes into effect April 1.

"BROTHER'S KEEPER" CLOSES

Rush and Andrews last week closed "His Brother's Keeper," in which Robert Edeson has been touring through the South, at Memphis, Tenn. The piece, which was written by Edeson, started through the Southern States playing week stands. There is a possibility of its opening in Chicago.

NANCY BOYER NOT SIGNED

Nancy Boyer, who was reported to have signed a five year contract to appear under the direction of W. S. Butterfield states that the negotiations for the consummation of this contract fell through. She will probably head a show on the International Circuit next season.

VINALS CLOSE SEASON

Edgar A. Vinal, musical director, and his wife, Abbadell Evans, closed their season at the Orpheum Theatre, Philadelphia, with Gus Hill's "Hans and Fritz" Co. They are now in New York and will remain here during the Summer.

ACTORS' BUNGALOW BURNED

The bungalow at Amityville, N. Y., owned and occupied by Mr. and Mrs. Adolph Fisher, was burned entirely March 18. The occupants escaped with their night clothes only and were taken care of by neighbors.

W. I. HARVEY IS WANTED

D. B. Daley, freight claim agent for the Lehigh Valley Railroad Co., Philadelphia, is looking for W. I. Harvey, an actor. The company has on hand two trunks belonging to Harvey and containing much valuable clothing.

$57.00 FOR ACTORS' FUND

Babe La Tour collected $57.00 among the attendance at Saturday's matinee in Bridgeport, Conn., and will pass the hat for the Actors' Fund at each stand for the rest of the season.

WISE GIVEN SURPRISE PARTY

March 22 was the fifty-second anniversary of Tom Wise's first appearance on the stage, and was marked by a surprise party which his friends in the "Pals First" company tendered him.

MME. BERNHARDT LEAVES N. Y.

Mme. Sarah Bernhardt has left New York with her suite. It is stated that she will rest in Charleston, S. C., until completely recovered from her recent illness.

WHITE IN HOSPITAL

Chas. E. White has been removed from the Brunswick Home at Amityville, L. I., to the German Hospital in New York.

CLOSE "GIRL WITHOUT A CHANCE"

AURORA, Ill., March 26.—Robert Sherman's Western "Girl Without a Chance," under the management of Karl Hewitt, closed its season here March 21, after thirty weeks' tour. Sherman has also closed his company with this play on the International Circuit. It opened in Memphis Sept. 3 and finished March 17 at the National in Chicago, after a very successful season, breaking records in some of the houses and playing to a uniform good business over the entire circuit. It is said that it is the only melodrama that will be repeated next season on that circuit. All three companies of this piece, which have been directed by Mr. Sherman, will be on tour again next year.

FIGHT OVER KRAMER ESTATE

Three women applied in the Surrogate's Court to have the testamentary letters issued to the executors of the estate of the late William Kramer, owner of the Thalia Theatre, revoked. A supplemental application was made by a brother of one of the executors to retain the other two. The three women in their petition said that the executors have wasted and improperly applied money and other assets of the estate, that the executors have failed to pay taxes on the Thalia Theatre, and they furthermore contracted to convey the theatre as being subject to a mortgage of $100,000.

MUST GIVE SEAT WITH TICKET

SACRAMENTO, Cal., March 25.—Assemblyman H. F. Morrison, of San Francisco, has introduced a bill in the State Legislature which provides for the prohibition of the sale of tickets to all places of amusement (except circuses or exhibitions given in the open or under canvas) unless there is a seat for each ticket purchased. The penalty carried is a fine of not less than $100 nor more than $500 or by imprisonment in the county jail for not more than six months or both fine and imprisonment.

"HAS-BEENS" DELAY PLANS

Plans for the organization of the Has-Beens, a club of revolting Lambs and Players, have been temporarily dropped. This action is said to have been taken at the request of the Lambs' officials, who feared that further activities of the Has-Beens at this time would be a serious blow to the Lambs.

NAZIMOVA HALTS SHOW

WASHINGTON, D. C., March 26.—During a performance Saturday of "Ception Shoals" at the Belasco Theatre, a conversation going on in one of the boxes was so annoying to Alla Nazimova, the star, that she ordered the curtain rung down and the lights, with the exception of those in the box, turned out.

NUDE POSTERS STOPPED

DAYTON, Ohio, March 25.—Because Audrey Munson appeared in nature unadorned on some one sheets of the moving picture, "Purity," the chief of police here ordered the lithographs to be removed. "Purity" is booked for a run at the Majestic here.

ACTRESS HAS FLIRT JAILED

For following Bertha Herman, an actress, and accosting her, Emile Garfo, a shoemaker, was sentenced to one month in the workhouse by Magistrate Brough.

JOINS DEVEREAUX PLAYERS

Edith Randolph, formerly of the Art Drama Players, has joined the Clifford Devereaux Players for the season.

HAMMERSTEIN RETURNS HOME

Arthur Hammerstein has returned to Broadway after a month's visit to Bermuda.

EDDIE CANTOR FOR FOLLIES

Eddie Cantor, now performing in the Ziegfeld Midnight Frolic, has been engaged for the Follies of 1917.

SHUBERT PLAY FOR BOSTON

BOSTON, Mass., March 26.—"The Beautiful Unknown" will open here at the Shubert Theatre on April 9.

VAUDEVILLE

WANTS $10,000 FOR DAMAGE TO ACT

CHARGES MATERIAL WAS STOLEN

Charging that his act, "The Paris Fashion Shop," has been stolen by Will Bradshaw and Charles W. Cross, Hugo Jansen brought suit yesterday through his attorney, Henry Saks Hechheimer, in the United States Disrict Court to recover $10,000 damages.

For a number of years Jansen was in the business of draping costumes for women and finally hit upon the idea of displaying his talents on the vaudeville stage. To this end, he states that he contracted with Bradshaw to write dialogue for a fashion act, which Bradshaw actually did. Jansen claims that the act, when completed, was copyrighted in his name or, rather, that he paid Bradshaw the money necessary for the copyright fee and left the matter to Bradshaw.

Jansen claims that the act proved to be a big success and had no difficulty in securing good and continual bookings from April, 1914, to January, 1917.

In the act, he found it necessary to employ the services of other persons, one of whom was Charles W. Cross, who is the other defendant in the present action.

Cross left the act in July, 1915, and, sometime after that, procured an act of his own which toured the vaudeville circuits billed as "Mason de la Mode." Jansen claims that this act was almost identical to his own and an infringement on his copyright. The complaint intimates that Bradshaw wrote the material for "Mason de la Mode."

Jansen admits in his complaint that the other act materially lessened his in the public opinion and compelled him to play on smaller and less known circuits thereby reducing the earning capacity of the act about one-third.

POSTPONED EMERY OPENING

PROVIDENCE, March 26.—Emery's New Majestic Theatre, which was to have its opening today, has not been fully completed and the initial performance has been set for April 9. The acts which were to have played at the new house are playing at the Emery Theatre. Jack Wilson & Co. heading the bill. The feature act for the opening of the new house will be Amelia Bingham & Co., in "Great Moments from Famous Plays."

NEW ACT FOR LULU BEESON

"The Road to Pneumonia" is the title of a new act that will be headed by Lulu Beeson, formerly of the Lulu Beeson Trio. The act is a big spectacular novelty. Assisting Miss Beeson will be Amy Manning, the "450-pound" fat woman, and Col. Crique, the midget. It will open on the two-a-day circuit during the middle of April.

NEW GIRL ACT COMING

Herman Becker is producing a new girl act of ten people which will be headed by Clay Crouch, the black-face comedian. Nad Dandy has supplied the book and will produce the numbers. The act is scheduled to open on the Pantages Circuit in April.

STUART WALKER FOR VAUDE.

Stuart Walker and a company chosen from his Portmanteau Players will enter vaudeville next week, opening at the Colonial in a playlet, "Very Naked Boy," chosen from the Portmanteau repertoire.

DAVENPORT STRICKEN ON STAGE

WEBSTER, Mass., March 23.—Kenneth Davenport, of the vaudeville team of Davenport & Raftery, was stricken with hemorrhage while in the middle of the act at the Steinberg Theatre, stopping the show. Mr. Davenport was removed to a hotel and his condition is reported serious. He will be taken to a sanitarium in Hartford as soon as he is able to travel. Helen Raftery, partner in the act, was prostrated over the occurrence. The team is working on the U. B. O. time, and has been playing the Poli circuit, coming to Webster for a Sunday performance from Springfield.

THEATRE INSTALLS NURSERY

DAYTON, O., March 26.—Keith's Theatre here has made an emphatic hit with the installation of a nursery connected with the theatre. While mammas enjoy the show their youngsters are entertained on a lavish scale. Toys and games of every description are at their disposal, and the young women in attendance are well adapted to win the hearts of their little charges.

PITZER AND DAVIS RE-UNITE

The team of Pitzer and Davis have been re-united after an absence of a year, and are again doing their original act, "The Actor and the Constable." Pitzer has been through the South with his "Fuzzy Muzzy Girls" Tabloid Co., while Rube Davis has been doing character creations through the Middle West with his musical comedy oddity.

NEW ACT FOR CAMPBELLS

The Misses Campbell, the two Southern society girls who are appearing in a musical novelty, "A Home Entertainment," on the Orpheum Circuit, are preparing a similar act for next season to which will be added two young men. They believe that a mixed quartette of this style would be very much in demand for vaudeville.

NEW ACT FOR CLARA MORTON

A new act, entitled "The Doll Shop," is being prepared for Clara Morton by Blanche Merrill and Frank Sheehan, Miss Morton's husband. The act will have its initial presentation upon Miss Morton's conclusion of her Orpheum tour in June.

NEW ACT SEEN

"The Modern Misses," a novelty musical revue produced by Joe Levitt, had its initial performance at the Lyric Theatre, Newark, N. J., last Thursday. In the cast are Jack Marcus, Mike O'Conner, Viola Burke and six chorus girls.

"WASH DAY" REHEARSING

Harold Webster and Reta Sloan are rehearsing a skit for vaudeville entitled "Wash Day."

CLIFTON AND GOSS
In Vaudeville

LEWIS & WHITE
In Vaudeville

6,000 SEE MORGANS DANCE

OAKLAND, Cal., March 24.—The Great Morgan Dancers, playing the Orpheum Circuit, gave a public performance at the Hearst Greek Theatre, Berkeley, on the University of California's campus, March 15 before six thousand people. No admission was charged.

ST. DENIS CO. FOR ORPHEUM

At the conclusion of their engagement at the Palace Theatre, Sunday, Ruth St. Denis & Co. will leave for Duluth, where they will commence a tour of the Orpheum Circuit on April 8. Miss St. Denis made a tour of the Circuit last season.

BINGHAM REPERTOIRE CHOSEN

Amelia Bingham's repertoire for her engagement over the Loew Circuit will include "Joan of Arc," "Mme. Sans Gene," "La Tosca," "Lady Godiva" and "School for Husbands."

NEW PERSONI ACT COMING

Camille Personi is having a new act written for next season. She will again portray a Japanese girl. The act will contain novelties in construction, scenery and stage settings.

TEAM TO OPEN IN CANADA

Lewis and Norton, an act which has been playing in the Middle West, will commence a tour of the Orpheum Circuit at the Orpheum Theatre, Winnipeg, beginning April 15.

"LITTLE BRIDE" FOR ORPHEUM

Rosalind Coghlan & Co., in the comedy sketch, "The Little Bride," will commence a tour of eighteen weeks over the Orpheum Circuit at the Grand Theatre, Calgary, April 8.

VAUDE. TEAM FOR MUSICAL SHOW

Duffy and Lorenz, who are touring the Orpheum Circuit, have been engaged by Cohan & Harris to appear in a new musical show which that concern will produce next season.

PINGREE CO. OPENS AT DULUTH

Helen Pingree & Co., in a comedy playlet, "Bullowa's Birthday," have received a route over the Orpheum Circuit, opening at the Orpheum Theatre, Duluth, April 15.

MERIEN'S DOGS BOOKED

Merien's Dogs have been booked for a tour of the Fox Circuit commencing at the Audubon Theatre, April 2. The act was placed by A. Feinberg.

YOUNG-ACH FOR LOEW TIME

Felix Young-Ach, a Russian pianist, is preparing an act for Loew time entitled "A Little Bit of Nothing."

ERLANGER LOSES TO BRADY

Acting as referee in the action of William A. Brady against A. L. Erlanger in a partnership claim, E. Bright Wilson last Friday handed down his report which calls for $33,056 and costs to be paid to Brady by Erlanger. Brady brought the action two years ago to establish the fact of the existence of a partnership between Erlanger and himself in the Auditorium Theatre, Chicago, claiming a 37½ per cent. interest in the lease of the theatre and in all profits accruing from it.

PLAYS GIVEN FOR STUDENTS

Under the auspices of the Drama Committee of the Civic Club, in co-operation with the Board of Education, Clifford Devereux and his company is giving a number of professional performances in the auditoriums of local schools and colleges this week. "Everyman," "Much Ado About Nothing" and "The School for Scandal" will be given in the auditoriums of Hunter College, De Witt Clinton High School and Washington Irving High School.

CHILDREN TO PERFORM

An entertainment for the benefit of the school for stage children, maintained by the Rehearsal Club, is to be given by juvenile actors and actresses Tuesday afternoon, April 10, at the Hudson Theatre. The program will consist of "'Op o' My Thumb," "Quiet Family" and "Silver Saucer."

CARRIGAN ELECTED TREASURER

LEWISTON, Me., March 26.—Wm. F. Carrigan, formerly manager of the Boston Red Sox, has been elected treasurer of the newly formed Union Theatre Co., a corporation which controls theatres in this city and Portsmouth. The other incorporators of the company are Wm. P. Gray, Arthur Hislop and John H. Bartlett.

MRS. AHEARN GRANTED DIVORCE

Mrs. Charles Ahearn has been granted a decree of absolute divorce from Charles Ahearn by Justice Cohalan in the Supreme Court. The decision continues the weekly alimony of $35 per week allowed in the separation action several months ago, and gives Mrs. Ahearn permission to resume her maiden name.

ACTRESS IS DAUGHTER OF MGR.

BUFFALO, N. Y., March 26.—Katherine Cornell, who has won praise in New York for her acting in "Plots and Playwrights," in the Washington Square Players' new bill, is the daughter of Dr. P. C. Cornell, manager of the Star Theatre.

MRS. BERNSTEIN RECOVERING

Mrs. Louis Bernstein, wife of the president of the Shapiro-Bernstein Music Publishing Co., who underwent a serious surgical operation last week at Mount Sinai Hospital, is reported to be on the road to recovery.

EMPRESS TO BE FILM HOUSE

SAN FRANCISCO, Cal., March 26.—The Empress Theatre has closed its doors to vaudeville. The theatre will hereafter be the Strand, and will be devoted to motion pictures.

SPANISH PLAYLET PRESENTED

"A Bright Morning," a Spanish playlet, had its first presentation at Richmond Hill last week by the Community Players of that city.

CLARENCE WILLARD MARRIED

Clarence Ed. Willard, a vaudeville performer, has been married to Ila May Barnard, a non-professional.

CRAWFORD WRITES SKETCHES

Clifton Crawford has written two sketches which will be in the next private Lambs' Gambol Sunday.

VAUDEVILLE

SHOW REVIEWS

(Continued on page 19)

PALACE

This being the fourth anniversary of the Palace, the program has been somewhat augmented for the occasion.

Ruth St. Denis, held over from last week, takes first honors on the bill with a new offering which will be reviewed under New Acts. Nat Wills, who will also be reviewed under New Acts, makes his reappearance on the variety boards with a new tramp monologue.

George and Dick Rath opened the show on Monday afternoon and gave a very fine exhibition of athletic endurance. The pair worked under a hardship due to the fact that less than half of the audience were seated at the beginning of their turn. However, the early comers liked the work of the pair and applauded liberally. The last feat makes a classy ending to a classy act.

Edwin George was too early on the bill for his sort of a turn. With the audience still coming in, it is very difficult for "nut" stuff to get over. In view of this fact the applause at the end of his turn was surprising. George has considerable "hokum" in his act, but serves it out in a showman-like way.

Cartmell and Harris possess a neat vehicle in "Golfing With Cupid." Their playing golf to ragtime is a dainty bit of business, and in itself would be sufficient excuse for the act. The old man, whose name was not on the program, also came in for his share of applause. The "souse" song at the end of the act was sung well.

Bert Savoy and Jay Brennan scored the first big hit with their now familiar phrases, "You don't know the half of it, dearie," and "I'm glad you asked me!" Their act was a laughing scream from beginning to end.

The first half of the bill was closed by Elizabeth Brice and Charles King. Sidney Franklin accompanied them at the piano. It is to be regretted that such an accomplished pianist as Franklin is not permitted to render a solo somewhere in the course of the act, for, judging from his accompaniments, his playing is far above the average.

This well-known singing duo sang a number of songs in a way that pleased, ending with a medley of their former song hits which brought forth hearty applause. Miss Brice rendered a novelty song in a most charming way, which makes one wonder why she doesn't sing more novelty songs, for this style of number is surely her forte.

Melville Ellis and Irene Bordoni opened the second half of the bill. Ellis plays a couple of new selections for his solos. Miss Bordoni has a new song, it being an impression of Frances White singing one of her song hits in French. This song is not one of Miss Bordoni's best, and it is a rather weak closer to the act. For an encore Ellis makes his customary curtain speech with some new business.

As usual, Miss Bordoni's gowns are stunning. The act is the essence of refinement and is an example of the most artistic sort of a vaudeville offering.

This act gets over successfully, not so much because of the talent of the artists, but because of the artistic and careful manner of presentation. The pair have studied their audiences and seem to know not only the fundamentals but also the finer points of good showmanship.

Franklyn Ardell, assisted by Marjorie Sheldon, gets a lot of laughs out of his comedy, "The Wife Saver." It is Ardell's personal magnetism that makes this act succeed. The auction sale with which the act opens is really funny, and the playlet continues with just enough of a plot to keep the audience amused. The act was applauded generously at its conclusion.

Nat Wills and Ruth St. Denis followed Ardell in the order named.

The audiences at the Palace do not seem even mildly interested in "Patria," and but few remained for the eleventh episode.

H. G.

RIVERSIDE

A smoothly running, evenly balanced bill, so well arranged that the feature act was largely a matter of individual opinion, pleased a large audience at this theatre on Monday night.

After the Hearst-Pathé News Pictorial, Beeman and Anderson, two clever roller skaters, opened the bill. The boys, in addition to showing the usual skating routine, offer a novelty in the shape of a waltz, which was well received.

Lewis and White, two girls "trying to get along," have made a careful selection of material in their effort to present a singing act that is different than the usual offering of the sort. And they have succeeded. Two of their numbers, the opening and closing, are particularly good.

Ralph Dunbar's Tennessee Ten, in "Plantation Days," an Ethiopian Episode in Three Scenes, introducing a Jazz band, is a collection of colored performers, everyone of whom can sing and dance, and the majority play well upon a musical instrument.

Nat M. Wills, who is also playing the Palace this week, which accounts for his early spot on the bill, scored one of the big hits of the evening with a new monologue which deals with practically everything from war to marriage, with a number of humorous stories at the expense of Billy Sunday thrown in for good measure. Wills appears to be saving his voice these days and sings but little, which, when one looks back over all the years that he has been throwing high notes over the footlights with a reckless regard for his vocal chords, shows that he is acquiring wisdom with years. No one knows better than Nat the value of that vibrant voice in bringing out the point of either song or story.

Florence Moore and Brother Frank Moore found no difficulty in holding up the fast pace set by Wills and, in consequence, brought the first part of the evening's bill to a close amid much enthusiasm. Florence Moore is one of the very few women on the English-speaking stage who is genuinely funny. Whether in dialogue or song she gets to its humor immediately and brings out the point without an effort.

Elizabeth M. Murray, late of the Cohan Revue, opened intermission, and, in a cleverly selected routine of songs and stories, registered her usual hit. Miss Murray has personality and brains, a combination which spells success in the theatrical world and, as a result, she can always be depended upon to furnish a half hour of real entertainment.

Dooley and Sales, just home from an eight months' engagement in London, are presenting their old act with one or two additions picked up in England. Miss Sales has undoubtedly seen Ethel Levy abroad, as several bits of her work are remarkably reminiscent of the talented American who is now such a favorite in London. Mr. Dooley, however, brings back no stamp of the English halls. On the contrary, his style resembles that of Frank Tinney even more than before he left these shores.

No better time than the present could have been selected to present Rolfe and Maddock's patriotic act "America First." With the country at the threshold of war, every scene of the piece was enthusiastically applauded until, at the finale, when, with the musicians playing patriotic airs, the picture of American heroes were flashed upon the screen, ending with that of President Wilson, the audience arose and cheered wildly.

Bruce Weyman, the featured singer of the act, has a good voice and he effectively rendered a couple of patriotic numbers.

W. V.

COLONIAL

Several incidents marred a good matinee at the Colonial Monday afternoon. The audience was subjected to two long waits between acts, nearly five minutes, and grew impatient each time. The acts that followed the delay suffered considerably as a result.

During one of Craig Campbell's numbers, some person in the audience thought he struck a false note and let out a whoop that drew the attention of the entire lower floor.

Then when Rock and White started their film travesty, the operator of the spot turned it on the corner where the cradle should have been, but neither the cradle nor Miss White had yet put in an appearance. Later, when Miss White began rocking the cradle, the lights flickered so strongly that neither she nor the audience could stand the glare. She quit the stage, leaving the audience wondering. Rock appeared when the stage lights had been turned out and Miss White soon followed.

As this was patron's request week, those who had voted for Willa Holt Wakefield must have been disappointed, for she did not put in an appearance.

Rock and White sang "Mississippi" which is, apparently, due for as long a run as the great river itself. The clever pair held down the stage for twenty-five minutes, with the entire audience waiting through the spot, which was the last one.

Ahead of this team, Ray and Gordon Dooley registered a substantial hit. The audience was eagerly enthusiastic in its praise of their act. There is no comedian holding down the boards that can fall in such an excruciatingly funny manner as can Dooley.

Craig Campbell has overused his voice in the last several weeks, but all of his numbers won the vehement approbation of the audience. Two other men singers had earlier places on the bill, but this did not seem to detract in the least from Campbell's routine. The audience liked his voice and showed it.

The La Vars started the bill at a fast clip with their whirlwind dancing. For one of the encores, the woman did a Hula number which was exceptionally well executed.

Frank Mullane managed to get over in the second spot for a fair hand. Mullane should confine his work to character jests, for his singing is poor. His voice is harsh and unpleasant in the middle register. A coupls of gags Mullane uses are so old that they detract from the ones that are really good.

The Gaudsmidts work fast as tumblers and acrobats, and a couple of poodle dogs furnish good comedy. The two men could improve their make-up by being more careful in putting on their face paint.

Al. Gerard and Sylvia Clark were big favorites. The team was called back for numerous encores. Miss Clark's inimitable way of cutting up registered at once. Gene Greene made one of the big hits with his singing and character stories.

Anybody but Mrs. Thomas Whiffen would fail to awaken "The Golden Night" into life. With her in the cast, however, the skit met with a humorous response in all hearts. This act crowned the first half of the bill.

Ben Bernie and Phil Baker offered their syncopated numbers on the violin and accordeon after intermission. It has become a habit of late with many musical turns to use "plants" in the audience and then call for selections. The reviewer gained the impression that such was the case with this team.

J. L.

ALHAMBRA

On Monday evening the performers at this theatre played to a very restless and cold audience. Some sort of a benefit was being given, and the audience was paying as much attention to the flower-girls and to each other as they were to the show, with the result that the acts found it very hard going.

The bill did not run in program order, but was twisted around considerably, although it would have been better balanced if left in its original running order. Although the acts in the second half were strong enough, either Adelaide and Hughes or "The Vacuum Cleaner" could have closed the show, leaving Bennett and Richards in next to closing spot.

Gere and Delaney opened the show in what they rightly style " a picturesque skating novelty." In an attractive polar region setting, they perform expertly on roller skates, and make a grand finish by skating between a number of lighted candles, placed rather close together. After doing this feat with a great deal of skill, the applause was very meager.

Eddie and Birdie Conrad entertained with their impersonations, songs and dances. Their opening old-fashioned song was very well done. The Hebrew-Italian love song is rendered cleverly by Eddie Conrad. The Chinese number, which the pair use as a closer, is by far the best thing in their act.

Arthur Sullivan, with Ricca Scott, in "A Drawing From Life," has a very flimsy offering which is acted no better than the plot will allow.

The Three Sullys followed in a highly original offering. At the beginning of their turn they explain in song that they are under indictment, charged with the crime of breaking into vaudeville. This number is happily away from the beaten track. The minstrel specialty is another part of this act worthy of mention for its diversity. This good act met with but slight response from the audience.

It took Adelaide and Hughes, in the next spot, to get a genuine reception. The first part of their act did not impress the audience greatly, with the possible exception of Hughes' "Pan" dance. The stage was entirely too dark for the number called "The Birth of the Dance." It was the allegorical ballet, "The Garden of the World," that put the act over so successfully. This dance-drama of Peace and War was never more timely than at the present writing, and a noisy audience kept quiet long enough to follow the fortunes and adventures of Peace, Civilization and War.

Adelaide and Hughes are artists of the highest mark, and their offering is as fine as anything of its kind on the present-day vaudeville stage.

Following intermission, George Rolland and Company presented their skit, "The Vacuum Cleaner." This absurdity seemed to please the audience as much as anything on the bill, and the talk between Maguire and Panky, his helper, got more than its share of laughs.

Mae Curtis has managed to find a "somewhat different" act in her singing single. She has a very charming personality. Her songs are character selections and are put over in a satisfactory way. Her opening song about wanting a man is very entertaining. In the "rube" number she does some very clever work. Mae Curtis demonstrated her ability to please the hardest kind of an audience.

It fell upon Bennett and Richards to close the show. This is a difficult and unnatural spot for a pair of "stepping" artists, but this pair have the goods and succeed where most others would have failed. Their usual opening made the audience scream with laughter, while the dancing in the act went over big.

The audience, for the most part, remained for the eleventh episode of "Patria."

H. G.

VAUDEVILLE

AMERICAN

The usual big attendance was the condition here last Monday night, the downstairs house being capacity and almost every seat on the roof being filled.

No. 1 position was alloted to You Wing, a Chinese contortionist, who is an unusually clever performer. He begins his act with a series of contortion feats, several of which are startling. He then spins two plates, using the regulation sticks, one in each hand, and resumes his contortion work, keeping the plates spinning meanwhile. And this he keeps up to the end of his performance. It is a very clever and novel act and would make good on any bill. He received a big hand at the finish.

Ed and Irene Lowrey in "Jests and Jigs" were well received. In their opening Miss Lowrey is dressed as a boy, and they start with patter and follow with a song and dance. Lowrey then gives some comedy talk while Irene is changing to a girl dress. Then they have some more talk, a song and some more dancing. They are good dancers and will always be welcomed.

Warren and Frost, man and woman, open in one with singing, the woman rendering selections from operas and the popular songs, in alternate verses. The scene changes to three when they give a lot of quick fire repartee, all bright stuff, and go to singing with the woman at the piano. They close with a duet. This is an entertaining offering made up of good laugh making material and good singing.

Smith and Farmer held down number two position in great shape. The man is a genuine comedian and has good material, which he knows how to handle. He kept the audience in roars of laughter. The woman sings well and, for a finish, she sang, while he played, the air on a cornet. They scored a well-earned laughing hit.

The Phelan Brothers and McKay, four men, presented a well liked singing act. The three singers have good voices which blend well and the man at the piano knows how to play that instrument.

Marcell and Dodge, man and woman, have a musical act away from the usual run. The woman opens with a classical song and then sings and plays the violin at the same time. Then, with the woman at the piano, the man plays a 'cello solo. For an encore the woman sang and played the violin and the man played the 'cello, rendering a popular number.

The woman is talented. She is a coloratura singer of much ability, possessing a well trained soprano voice of good quality, much power and sweetness. She is also an excellent pianist, playing with much expression and handles the violin much better than the average violinist heard on the vaudeville stage. The man is an excellent 'cello player. They scored a pronounced hit.

Amelia Bingham, who is playing a special engagement at the Loew houses, presented a scene from "Mme. Sans Gene" as the first of her series of "Big Moments from Great Plays" and was accorded a rousing reception. The scene used in that where the Queen visits Sans Gene for the purpose of humiliating her, only to have the woman who has risen from a washerwoman turn the tables on her. It is the real big moment in the play and is well done by Miss Bingham and her little company, consisting of Agnes Elliott Scott, Mortimer Martin, Edw. B. Reiss, L'Estrange Millman and Miss O'Kane.

Moran and Wheeler, in their fun making sketch "Remember Mickey," lived up to their reputation as comedians and kept the audience in a merry mood from first to last. They are also good singers and dancers and the appreciation accorded their efforts was well deserved.

Angie Weimers and Walter Burke in "The Dancing Teacher" open in one with talking, and go to three, in which they do some soft shoe dancing. Then follows a shadow dance. They are good dancers.

E. W.

FIFTH AVENUE

Lord and Fuller, man and woman, began the vaudeville part of the program with an act made up of varied stunts, all done in a clever manner. The man opens with a little nut stuff and he and the woman do some very clever unicycle riding, first with seats the regulation bicycle height and then on pedestal seats raised about three feet.

Then comes some very good violin playing by the young lady and juggling by the man, which makes a good finish. The lady is pretty of face and form and makes a very striking appearance in dark gray tights and bodice. They are clever performers and met with favor.

Davis and Walker were a man and woman team of colored performers who pleased. They open with a song and dance. The woman follows with a song and the man gives as good an example of eccentric dancing as has been seen hereabouts. They finish with a song. The woman has a good voice and knows how to use it and the man is an exceptionally good dancer.

Branda Fowler and company of three, in "Petticoats and Politics," written by Miss Fowler, is a comedy sketch above the average seen in vaudeville. Miss Fowler has handled her subject well, mixing the suffragettes with politics and giving just a little touch of love interest. The author proves herself to be a capable actress as well and plays the leading role, that of a woman lawyer, well. The woman and two men who assist her are competent players. The sketch was accorded the full appreciation it deserved, and should be welcomed everywhere.

Hallen and Hunter, man and woman, were liked from the start. The woman opens with a medley of popular and operatic airs played on the violin. The man then sings a quick patter song and follows with a comedy monologue that has a laugh in every line. They close with the man singing and his partner playing the violin.

This is a very clever team. The man is a capital comedian, has good clean material, and knows how to put it over. The woman is a good violinist and serves as an excellent foil for him. They scored a great big hit.

Master Gabriel and company of two, in "Little Kick" were well liked as usual. Of course this little comedian is the whole act and has many admirers from whom he is always sure of receiving hearty applause.

Oklahoma Bob Albright gave his "song cycle" and captured the great big hit of the bill. He sang two songs and then gave imitations of Chauncey Olcott, Eddie Leonard and J. K. Emmet. He then tried to leave, but the audience would not hear of such a thing and for an encore gave a patriotic recitation and followed with an attempt to drown the music of the orchestra with his singing and succeeded so well that his voice was plainly heard.

Albright is a very capable entertainer. He has a pleasing personality and an excellent voice which he uses to the best advantage. He also yodels well and his imitation of Emmet was capital. He is assisted by a young lady at the piano who is an accomplished accompanist.

"Sports in the Alps," is an acrobatic act employing six men, with a special setting showing a snow topped mountain scene in Switzerland. The men do most of their work with the aid of a spring board, but the stunts they perform are out of the ordinary. They do many three high to shoulders and several singles to two high. The troupe differs from most in its class in that at least three of the men do top-mounter's work. There were frequent bursts of applause during the act and at the finish they went off to a good-sized hit.

Mabel Burke was heard in an illustrated song and was given the reception usually accorded her.

E. W.

JEFFERSON

This was a big week at this house, ten acts being shown.

Things seemed to go wrong with Juggling De Lisle at the afternoon show, as his work did not go smoothly and he missed several tricks.

The Monte Duo put over their musical act, after a very hard start, when they livened up and were called upon for an encore.

Ed and Minnie Foster entertained with piano and songs, but the act contains several suggestive lines which should be cut out. The man plays the piano with innumerable pairs of mittens and sings two songs, while the woman sits by, chiming in with a little talk. They finish with each trying to outdo the other, and trying to sing louder than the music of the orchestra. The act went big.

"On the Edge," a comedy dramatic sketch, contained a double meaning in each line, and was supposed to point out a moral. The material is good, but is badly acted. The young, innocent girl was especially amateurish and lessened the effect of the symbolical sentences.

Cecil Dunham has a pleasing delivery and her songs were rendered to an appreciative audience.

Circus Day in Toyland amused and, although it is an act that appeals especially to children, the grown-ups enjoyed it immensely.

Bell and Mayo were liked here, the man's Yiddish comicalities going big.

"Miss Matched Miss," a miniature musical comedy in three scenes, had many good qualities. The chorus sings well and one of the men has a good voice. There were many lines which should be eliminated and the September Morn is for burlesque and not for vaudeville.

Michaels, Jesta and Art are reviewed under New Acts.

The Three Walseys performed their acrobatic feats to good applause.

CITY

The Three Shelvey Bros., acrobats and contortionists, performed their stunts rapidly and capably, gaining some applause.

Capes and Snow, man and woman, sang and danced. Their first dance was a good opener, but the song they followed with was spiritless. The man seemed to be in a hurry to get through and their singing did not go well together. Their dances, though, presented some novelties.

Keller and Belmont offered a comedy sketch that provoked many laughs. The girl's Irish was not an easy, natural brogue, which was somewhat of a drawback. The sketch was funny, however, and the man, who had that something-doing-every-minute way about him, was liked.

The Six Serenaders made a solid hit. The two men are excellent comedians and could easily work as a double. This is not meant as a slight to the four girls, who are all good, but the two comedians were so clever, not only in what they said but in the way they said it, that their work stands out and was thoroughly enjoyed.

The girls sing well and, especially as four country girls, their work was liked.

Gray and Klunker were a pleasing duo. The girl plays the violin and the man does an eccentric dance which went over big.

Resista proved a mystery. She is capable of making herself weigh more or less at will.

Elsie White was liked in several songs which she put over well. It does not look well, however, for a girl to impersonate a dope, and there are many who would take exception to that number.

"Ladies Reducing Parlor" was the usual laughing hit. It always goes over well, no matter where it is played.

S. W.

LID LIFTERS ARE USING BIG WHEEL STUFF AT OLYMPIC

Harry Lang, the versatile Hebrew comedian, acrobat, dancer, whistler and mimic, is at the top of the Olympic's bill this week.

"Are You the Count?" is the name of the burlesque, with the original book of the Lew Kelly show apportioned off so as to give the leading lines to Lang, while others are doled out to Frank Williamson, in the straight role, and Harry Van, who introduces a dope character, somewhat similar to Kelly's portrayal.

Russell Hill, as an energetic count, qualifies as a singer and actor. Mr. Williamson appears to advantage as the straight in the first act, then in his well-known impersonation of a bad Westerner in "A Night in Chinatown," and as the General in the "Shenandoah" burlesque.

Dolly Sweet shows her baby ways and "cute talk" in the soubrette role, and Alice Robertson does some acting, singing and dancing in clever style. Fred Robb played several characters very acceptably and, with Miss Robertson, presents a schoolboy and girl specialty, introducing a "monkey" song and the trick of leaning far out over the footlights.

Other specialties are introduced by Dolly Sweet in her choice selections, and by Ora Ental, in rapid work on the trapeze.

The numbers are well staged and costumed and the attractive chorus works in unison. A chorus girls' number, worked up by Harry Lang, displays some latent talent on the part of the girls.

The usually cold matinee audience warmed up well to the "Shenandoah" skit. Harry Van and Gertrude Kingsley score with their comedy dance.

The chorus includes Helen Walters, Gertrude Kingsley, Jacquelyn Grey, May Lane, Rose Meyers, Pauline Muhlbaur, Louise Walton, Lillian Reynolds, Elma Prescott, Adia Baroudi, Mollie Palmer, Violet Penny, Lucille Careton, Eva Beechey, Mame Holden, Evelyn Dumont.

Lew Talbot is the manager; Harry Finberg, advance; Otto Muhlbauer, musical director.

"HELLO NEW YORK" BACK TO COLUMBIA STRONG AS EVER

Last Summer's Columbia Show, somewhat curtailed and shortened, is again on view at that theatre, with Lew Kelly as Professor Dope in his "pipe dreams," Lon Hascall, as the peddler and the bum; James Ten Brooke as the policeman, and the candy butcher, Earl Gates as the announcer; Nettie Nelson as the reporter; Kitty Garner as Luna; Marie Gates as Iona; Tom O'Brien and Charlie O'Brien as street gamins; Thomas Bell as a cop; Colie Lorella as the Chinaman.

Lon Hascall also appeared as Red, the B. R. T. Guard, and in the submarine scene as the general. His specialty including "Yesterday" and "The Guy from Texas" made a big hit.

The big step scene has been eliminated, the principal sets being Chatham Square, Luna Park, and the McAlpin lobby. The parade of the city departments is held on the stage level.

The O'Brien Brothers' acrobats, and the dancing entertainments of Earl and Marie Gates were pleasing interpolations. "In the Sweet Long Ago" by Kitty Garner; "Walking the Dog" by Earl Gates; "Soldier Boy" by Kitty Garner; Burlesque opera and cat duet by Ten Brooke and O'Brien; "Little Bit of Monkey" by Al Garner; "Iowa" by Kitty Richardson; "Irishman's Dream" by Harry Edwards; "Jazz Band" by Marie Backman, and "I Met You in Dreamland" by Kitty Garner were among the most effective numbers.

VAUDEVILLE

RUTH ST. DENIS

Theatre—*Palace.*
Style—*Classical dancing.*
Time—*Twenty-eight minutes.*
Setting—*Special.*

Ruth St. Denis opens her new act with a prelude in which she appears alone as Kuan Yin, the Chinese Goddess of Mercy. It is not so much the dance in this number as the coloring and setting that is responsible for its success. In this number and throughout the act, the spot light shines down from directly above the stage, and the manner in which it fades out at the end of each dance adds much to the strength of the endings.

After the prelude, the scene shifts to Egypt, showing Ted Shawn as the keeper of the doors of the Temple of Amen-Ra. Shawn gives Miss St. Denis strong support and does this Egyptian dance with wonderful understanding.

Greece is next. Margaret Severa, as an Arabesque, opens the Grecian part of the act with a solo dance. Her flashing red costume is very stunning and she dances well. This is followed by a trio of Grecian dancers with the lute, the cymbals and the lyre. After this, Shawn and Miss St. Denis, representing figures from an Amphora, do a very picturesque Grecian dance.

The scene then changes to India. A typically Indian dance by a girl, who, judging from her appearance and keen understanding of the dance, must be of Indian origin, proved to be one of the features of the act.

From this point on, Miss St. Denis used the Indian scenes from her old act, starting with the Nautch girls who dance so charmingly. Ted Shawn follows as Yogi, the holy man, and then Miss St. Denis dances wonderfully as Parvati, the famous beauty and dancer.

One cannot help but feel that the act would be more complete if Miss St. Denis would put in the snake dance which even the mere mention of her name always recalls. Everyone who has seen Miss St. Denis' snake dance remembers it with profound admiration and vaudeville audiences would welcome it in the act.

Miss St. Denis' new act is an ambitious offering worthy of the artiste that it features. H. G.

ED REYNARD AND CO.

Theatre—*Proctor's 58th Street.*
Style—*Ventriloquist.*
Time—*Sixteen minutes.*
Setting—*Special. Three.*

The scene is quite elaborate for a turn of its kind, being a courtroom, with jury, judge, witnesses and persons awaiting trial. Reynard works from beneath the judge's stand, and calls the court to order, after which numerous dummies are questioned as to their cases.

One of the cases before the court is that of a performer, whose act is supposed to have bordered on impropriety. The judge announces that he will have this woman do her dances in the court room. She is sent to the jury room to change her clothes, and during the routine does several novelty dances, much to the pleasure of the judge and jury. After her closing number, the judge says he will join the show, and forthwith dismisses the case.

The act is not exactly a riot, but there are plenty of funny situations and the turn is a good feature for the small time. The apparatus is so arranged that the heads of the different persons on trial and the witnesses can be moved about. They can also be made to stand up.

By expectorating frequently, the judge brings forth vehement laughter from the audience. He does this by sqpirting a small stream of water in the general direction of the footlights. J. L.

NEW ACTS

(Continued on Page 23)

HARRY STAFFORD & CO.

Theatre—*Riviera.*
Style—*Playlet.*
Time—*Sixteen minutes.*
Setting—*Full stage.*

The set represents a hotel room. A. Hammond Smith and his bride have rented the room without the funds to pay for it. Smith's father, a millionaire, has cut off his son's allowance but has told him that whenever he is under his father's roof, he can live there free. His father will not give him any more money until he proves he can earn some, however.

Suddenly he finds that his father owns the hotel where he is stopping, so he decides he does not have to bother about paying his bill, as he is under his father's roof.

But when he finds out that the hotel is about to be sold, he worries and, in desperation, gives a phony check as an option on the hotel. Complications then come to pass making his option very valuable, whereupon he sells it for a good amount, gets back his phony check, makes amends with his father, and all ends in a way that assures the audience the bride and groom will live happily ever after.

The sketch is well acted. The plot is enough off of the beaten track to prove diverting. The playlet will find it easy to succeed on the small time circuits. H. G.

SEYMOUR & SEYMOUR

Theatre—*Riviera.*
Style—*Singing.*
Time—*Nine minutes.*
Setting—*One.*

These two young fellows make a poor attempt to put over a number of popular songs. They sing their novelty numbers best, but even these are put over poorly. Not only have the pair little talent, but their act also lacks finesse. It is an offering very much in the rough as it stands, but even with this fault corrected, the ability to successfully put over their stuff would not be there.

One of the duo plays a piano accompaniment to all the numbers. Both sing.

Their routine is a standard one for this sort of an act. H. G.

MICHAELS, JESTA & ART

Theatre—*Jefferson.*
Style—*Comedy and Musical.*
Time—*Fifteen minutes.*
Setting—*House set in one.*

This is a very promising act. All it needs is a little speeding up.

Two men give up their work in a gas house and take up a course of fifteen lessons teaching them how to become musicians by correspondence. Broke, they try to make their living by playing, but prove a dismal failure. They open with some dreadful discords, and are about to give up, when a girl enters who, it develops, has also taken the correspondence course.

The situations furnish capital comedy and the skit is replete with funny lines. When they pose as professors and offer to teach the girl, who wants to further her musical education, provided, of course, that she alleviate their financial embarrassment, the act becomes musical, and the three play their instruments.

This part of the act does not amount to much. It will be the comedy that will make it go over. S. W.

NAT M. WILLS

Theatre—*Palace.*
Style—*Tramp monologue.*
Time—*Fifteen minutes.*
Setting—*One.*

Nat M. Wills' new tramp act may be divided into three parts: monologue, comic telegrams and parodies, in the order named.

Wills enters, in his familiar hobo attire, and starts his monologue by telling a joke about fat men in the army, which leads him around to such subjects as mother-in-law, marriage, wives, whiskey and all the other subjects that monologists have depended upon since time immemorial.

It was Wills' reputation and the fact that Monday afternoon marked his reappearance in vaudeville that had a lot to do with getting the first part of his act over so successfully. Give the same material to a small time tramp comedian and the audience will be only mildly amused. In fact the monologue is not as clever as some that Wills has used in the past.

The second portion of his act consists of his reading twenty or thirty telegrams from prominent persons. Most of the messages refer comically to topical subjects and are very funny. This is the best part of Wills' act.

He ends his turn with a parody medley, in which the American flag works overtime. The words are fairly good. H. G.

CATHLEEN MURRAY

Theatre—*City.*
Style—*Singing.*
Time—*Twenty-two minutes.*
Setting—*Full stage.*

Cathleen Murray is one of the new comers in vaudeville who is destined to forge rapidly ahead. She has a fetching style, a pleasing personality, plenty of talent and has the knack of getting the most possible out of her material.

At the City last Saturday afternoon she wore four different costumes and rendered five songs.

Opening in a dress of ye olden time she rendered an appropriate song. For her next number she was dressed as a revue girl. This was followed with an imitation of Frances White singing her well known lisp song and in her last costume, a modern ruffled affair, she gave two songs.

Miss Murray half talks-half sings her numbers, and her work is in a style quite her own. She won hearty appreciation which was well deserved. S. W.

HORLICH FAMILY

Theatre—*Audubon.*
Style—*Gypsy Dancing.*
Time—*Twelve minutes.*
Setting—*Special.*

There are eight persons in the Horlich Family; four men and four women. Their act consists of a series of gypsy dances and one song.

They work on a full stage with special scenery which is pretty depicting a picturesque gypsy camp.

After a short pantomime, the first number is a well done gypsy dance. This is followed by a solo dance to the accompaniment of typical gypsy music and a tamborine. Some eccentric Russian dancing which is also well done follows this number.

A gypsy song is rendered by one of the women who possesses a pleasing voice. A duel dance is next, immediately followed by an ensemble final dance.

The act is entertaining and a good one of its kind. H. G.

DAVE KINDLER

Theatre—*Riviera.*
Style—*Singing and whistling.*
Time—*Eight minutes.*
Setting—*One.*

Dave Kindler has a very individual way of whistling. It is very novel when first introduced, but becomes tiresome when used in three consecutive songs. He also sings, but his singing is very weak. It is upon his whistling that he bases his booking claim.

While the whistling is a novelty, something else must be injected into the act if Kindler expects to get by. He could, for instance, use his whistle as an opener and a closer and, in the middle of the act, deliver some snappy dialogue. Or, perhaps, he could do a little stepping. As the act stacks up at present, however, it tends toward monotony. The one accomplishment is not enough to bring success to it. H. G.

THE McINTYRES

Theatre—*Proctor's 125th St.*
Style—*Shooting.*
Time—*Twelve minutes.*
Setting—*Three. Special.*

The McIntyres, man and woman, are crack shots, but the act is much better than turns of a similar nature, because of new business and a pretty scene.

The man shoots both with a pistol and revolver. Besides the standard work of the rifle act, he hangs from a trapeze, head down, breaking swinging targets. From the back of the house, he does some good target work. A piece of card is shot from a whiskey glass held by the woman, while bits of clay arranged above her head on a crown are broken with shots fired rapidly by the man.

McIntyre does just about the right amount of talking for the turn. All in all, the act is a hundred per cent better than most openers on the small time. J. L.

FOUR MELLIOS

Theatre—*Proctor's 125th Street.*
Style—*Contortionists.*
Time—*Thirteen minutes.*
Setting—*Full stage.*

The four women first appear doing a dance number. They unloose their dresses while dancing, changing to tights. They are all very lithe and the entire routine is well executed.

The most difficult bit of business is that where one of the women stands with one foot on each of two chairs and, with another woman entertwined around her body, bends backward and picks up a handkerchief with her teeth.

For a close, the four mount as many platforms, on top of which are large plant pots. In unison, they do numerous contortion bits on these.

This act is entertaining throughout and makes an excellent closer. J. L.

CLARA KIMBALL YOUNG SUED

Clara Kimball Young has been made the defendant in an action brought by the Val O'Farrell Detective Agency, Inc., to recover $11,436 for services alleged rendered in connection with the married life of Miss Young and James Young, the actor. Miss Young paid $3,000 to the agency, leaving the amount brought in the suit due, it is alleged.

COURT DECISION FAVORS WOODS

Justice Delehanty, in the Supreme Court last Friday, denied the application of Mrs. Amy Ongley, widow of Byron Ongley, for a preliminary injunction to restrain A. H. Woods from presenting "Cheating Cheaters" and prevent him from paying royalties to Max Marcin, accredited author of the play. The Justice held that the contentions of the plaintiff were not sufficiently sound to warrant the granting of a temporary injunction.

DRAMATIC and MUSICAL

URBAN & ORDYNSKI OPEN THE BANDBOX WITH RUSSIAN PLAY

"NJU"—A drama in ten episodes by Ossip Dymow, English adaptation by Rosalind Ivan, produced Thursday evening, March 22, at the Bandbox Theatre.

CAST.

Nju	Ann Andrews
He	Hen Stanford
The husband	Frank Mills
Kostje	Arthur Le Vien
Marie	Laura Burt
A young man	Harry Hall
The waiter	Thomas Mitchell
Mascha	Janka Mleczkowska
A chambermaid	Irene Bevana
The florist	Thomas Mitchell
An elderly lady	Helen Schade
Another lady	Elsa Barnard
Dusja	Donah Benrimo
A tall lady	Helen P. Blake
A student	Clarence Lee Felter
A gentleman	James T. Allen
A young lady	Isabel Wither

Joseph Urban and Richard Ordynski for their initial offering, as joint managers of the Bandbox, have chosen a drama of darkest Russia marked with gruesome incidents, and disclosing a low moral standard in its characters.

Nju, a young woman, after eight years of married life has a vague longing for something which she knows not of. Her husband bores her and when she finally meets a poet she turns to him in the hope she will attain her unknown desire. In the flush of the newly formed intimacy which soon follows she thinks she has satisfied her soul's craving.

Her husband objects, sometimes with anger, sometimes with abject pleading. Then comes a violent quarrel and Nju leaves her home, her husband and her child and goes to a furnished room where the poet visits her.

In a short time she realizes the shallow character of her lover and knows she has only been as a momentary plaything to him. The elusive thing for which she has sought is still beyond her reach and she takes poison and ends her misery. The last scene shows the funeral, with the lover selecting his next inamorata in the shape of a pretty young girl who is one of the disinterested ones present.

While many a successful play has had for its chief character an immoral woman, we believe that success is impossible where the intended heroine is unmoral as is the case with Nju. Her leaving her husband is not prompted by love for the poet, but to attain an inexplainable something which, probably, is what has become familiar to us through newspaper exploitation as "soulmate" or "affinity."

Of the acting there is little to say in its favor, but this fault can be laid to the incomprehensible characters in the play, and not to the players. Ann Andrews, who portrays the title role, is a new comer here.

Joseph Urban has given the production an artistic setting.

"Nju" can scarcely be called a play. It is merely a series of episodes.

WHAT THE DAILIES SAY.

World—*Insufferably tedious.*
Times—*A murky tragedy.*
Tribune—*Curious product from Russia.*
Herald—*Neurotic Russian drama.*
Sun—*A series of pictures.*
American—*Old story in new garb.*

BELASCO SECURES MEEHAN PLAY

John Meehan, who was manager and director of the Broadway Players, when they appeared at the Spooner Theatre in the Bronx, has succeeded in placing a play with David Belasco, entitled "The Very Minute."

"SPRINGTIME" LEAVES APRIL 7

"Miss Springtime" will leave the New Amsterdam Theatre April 7.

NEW PLAY FOR FRED NIBLO

Sydney Rosenfeld's play, "Under Pressure," is the vehicle which Cohan & Harris have selected in which to send Fred Niblo on his next starring trip. The supporting company will include Grace Elliston, Olive Tell, May Ramsay, Donald Meek, Lola Frost, Percy Ames, H. Cooper Cliffe, Magna Paxton, John Fenton and Zeffie Tilbury. The tour begins April 9 at the Apollo Theatre, Atlantic City, N. J.

TO REVIVE "WALLINGFORD"

Hale Hamilton and Edward Ellis are planning a revival of "Get-Rich-Quick Wallingford" this spring. They were in the original production, the first named having played the title role, while Mr. Ellis was the Blackie Daw, and in the revival they will play the same roles. It is the intention to engage as many members as possible of the original company.

LIEBLER PLAY SCORES SUCCESS

PITTSBURGH, Pa., March 22.—"The Man Who Lost," written by Adeline Leitzbach and Theodore Liebler, which was produced at the Duquesne Theatre last Monday night, has scored an unqualified hit and bids fair to be one of the substantial successes of the season. The local press was unanimous in its praise.

COLUMBIA PLAY TONIGHT

"Home, James," a musical comedy in two acts, will be presented tonight at the Hotel Astor and will run until Saturday night. It was written by Oscar Hammerstein and Herman Axelrod of Columbia University, and will be presented by the University Players of that institution.

HITCHCOCK TO ACT IN "SOME"

Raymond Hitchcock has announced his intention of appearing in a new play entitled, "Some," before the close of the current season. Charles Dillingham, his manager, is not concerned in the venture and it appears as if the play will be produced largely on Hitchcock's own responsibility.

NAME "GRASSHOPPER" CAST

The cast for "The Grasshopper" includes Eileen Huban, Jane Ross, Lillian Jago, Mrs. Dudley Diggs, John P. Campbell, Thomas Donnelly, Ashton and Philip Tonge, Charles Webster and others.

CANADA LIKES BDWY. FAILURE

EDMONTON, Alt., March 26.—"A Little Bit of Fluff," which failed on Broadway, is doing a phenomenal business in Canada, playing to more than $1,000 a night. In its nine days at Winnipeg a few weeks ago it played to more than $10,000.

"YELLOW JACKET" AT LIBERTY

Instead of presenting Moliere's "The Imaginary Invalid" throughout the three weeks of their engagement at the Liberty the Coburns have withdrawn it and substituted "The Yellow Jacket."

SHOW CAN'T FIND THEATRE

Corey and Ritter's "A Nigger in the Woodpile" will not see Broadway until the Fall, the managers giving the unavailability of a New York theatre as the reason for the play's hiatus.

MAY PRODUCE PASSION PLAY

Richard Bennett and Arthur Hopkins may produce "The King of Kings," a passion play by the late George M. Baxter, the poet and journalist who died in New York in February.

PORTLAND HAS NEW PLAYER

PORTLAND, Ore., March 23.—Aline McDermott will join the Baker Stock Co. as leading lady, Sunday, in "The Great Pursuit."

NEW VACHELL PLAY AT LYCEUM LIKED BY FIRST NIGHTERS

"THE CASE OF LADY CAMBER."—A four act play by Horace Annesley Vachell, presented Monday night, March 26, at the Lyceum Theatre.

Lord Camber	H. E. Herbert
Sir Bedford Sluffer	W. L. Abingdon
Harley Napier	Lynn Harding
Buckle	Henry Dornton
Maid	Shirley Aubert
Lady Camber	Mary Boland
Lady Matilda Rye	Kate Sergeantson
Peach	Louie Emery
Esther Yorke	Sydney Shields

If "The Case of Lady Camber" does not meet with the success that nearly everyone who saw it on the opening night thinks it will have, no blame can be attached the Charles Frohman, Inc., who produced it, for that management has selected a cast of most capable players and spared no money on the production.

But "the play's the thing," and it is therefore the brain creation of Mr. Vachell that will have to stand on its own bottom. The first night audience gave every evidence that it liked the play, and while the first nighters' judgment sometimes goes astray, it is seldom wrong, and usually as goes the first performance in New York so goes the play.

Lady Camber suffers from heart trouble as well as a mental disorder which baffles her physician, who calls in a specialist, Dr. Napier. Under Napier's care she is slowly gaining strength when her maid, through jealousy, reveals the outward appearances of an intrigue between Lord Camber and Lady Camber's nurse. Lady Camber was formerly an actress and, using her power of mimicry, she telephones her husband in the voice of her nurse, and thus tricks her husband, who convicts himself and the nurse of wrongdoing. Lady Camber faints and dies before she can accuse her husband, but the strange manner of her taking off rouses suspicion that the nurse had poisoned Lady Camber to silence her.

Of course, all is cleared up in the end, and the characters in the play learn what is very obvious to the audience.

The author has not constructed his play in the method best known to playwrights of experience. He has resorted to the old-style theatric tricks, and as a consequence his characters seem more or less artificial. But, in spite of this, there are exciting moments and thrills in the play, and these and the very excellent acting of the various members of the company won the approval of the audience on Monday night.

To Mary Boland falls an excellent role, that of Lady Camber, and displays a finesse in art we did not know she possessed. Indeed, her work in this role is quite the best she has given us.

Lynn Harding, by his excellent acting, gave the role of Napier a prominence it does not possess in itself.

Louie Emery also did good work.

WHAT THE DAILIES SAY

Tribune—*A mechanical contrivance.*
World—*Compendium of obvious tricks.*
Sun—*A thriller.*
Herald—*A fascinating play.*
Times—*Interesting melodrama.*
American—*A hit.*

ARLISS TO MAKE REVIVAL

At a special matinee performance at the Knickerbocker Theatre next Friday afternoon George Arliss will revive the second act of "Disraeli." The matinee will be given for the benefit of the Anti-Vivisection Society.

PLAN NEW FROHMAN PIECE

B. Iden Payne will make the production for the Charles Frohman Company of a new play by George Parker after Easter.

GURLONG PREPARING TO OPEN

BUFFALO, N. Y., March 26.—The Gurlong Stock Co. will open its summer season the last of April, under the management of W. Gurlong and A. De Sanite. The company will number seventeen people and band and orchestra will be carried. Laura Cleaver will be leading lady and she will have a new play to offer this season that Mr. Gurlong has just finished called "Her Own Horror." Harry DeVeil will be agent.

ACTRESSES FOR WAR RELIEF

A movement to organize all women connected with the stage into a unit to help with war relief work in the event of this country being drawn into the world struggle is steadily gaining momentum. A committee, headed by Rachael Crothers, is making plans for a mass meeting of theatrical women.

BURROWES CONSIDERING STOCK

Warren Burrows closed last week with the "Dream Girl O' Mine" company, after a season of twenty-four weeks. Leona Leslie (Mrs. Burrows) played the part of Sheila Farrell in the same company. Mr. and Mrs. Burrows are in Chicago at present, and will probably be in stock this summer.

EARL CO. STILL IN SHARPSBURG

SHARPSBURG, Pa., March 24.—The Earl Stock Co. is now in its twenty-second week at the Earl Theatre, under the management of Larry Powers. The roster includes Basil F. Blake, Arthur J. Price, Frank B. Meserve, Frances Short, Laura Cleaver, Helen Marlowe, Dot Oliver and Harry Powers.

NEGRO ACTORS FOR PLAYLETS

Mrs. Emilie Hapgood has leased the Garden Theatre and on April 5 will produce three one-act plays by Ridgley Torrande, directed and staged by Robert Edmond Jones. The plays deal with negroes and will have negro casts.

350TH SHOW FOR HIP.

The passing of the 350th presentation of "The Big Show" at the Hippodrome was observed last Friday. The show has established the longest run in town this season and has played to nearly a million and one-half patrons.

DRAMA STUDENTS IN MATINEE

The Henderson Players, assisted by students of the Henderson School, presented several one-act plays in Chickering Hall last Thursday afternoon. Mr. Henderson took part in the playlets.

HIGGINS DIRECTS GIRL SHOW

CHICAGO, March 26.—Arthur J. Higgins who conducted his own stock company at the Peoples Theatre, Springfield, is directing the girl show at the National Theatre on State Street.

JACKSON LEAVING NORTHAMPTON

NORTHAMPTON, Mass., March 24.—Selmer Jackson, leading man with the Northampton Players, will leave the company to join the Princess Players, Des Moines, Ia., for a Summer engagement.

CLUB ENGAGES SMITHFIELD

George F. Smithfield has been engaged to appear in a series of classical plays that will be given in schools and colleges in Manhattan under the auspices of the Civic Club.

PREMIERE FOR CRAIG PLAY

BOSTON, Mass., March 27.—"He Said and She Believed," a production by John Craig, had its premiere at the Wilbur Theatre here last night.

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WHO OPPOSES SUNDAY FILMS?

It frequently happens that the man least effected by a proposed legislation is the loudest in his denunciation of the measure, and this has never been more forcibly shown than in the present fight being made at Albany against the legalization of motion picture shows on Sunday. The man who is doing the most shouting and bluster is the up-State legislator whose constituent is the farmer, and the farmer has but little time or inclination to go to the movies, by heck!

Mr. Farmer lives in a world of his own. Six months in the year he rises by candle and the only time he doesn't go to bed with the chickens is when his horse has an attack of glanders and needs his urgent attention, or some other member of his live stock family needs veterinary attention. The county fair is the only form of amusement he knows, and the 1916 fair furnishes the topic of conversation at the little cross-roads grocery store till the 1917 exhibition has been given. Theatres in general are considered hell holes and motion pictures looked upon as a frivolity in which only the idle rich can indulge.

And it is the legislator whom the former elects who now undertakes to dictate a Sunday law affecting New York City, Buffalo and other large communities whose populations are cosmopolitan.

The up-State legislator should pause and compare the farmer with the city man; compare his inclinations and his desires, and, above all, compare his work. The ordinary city man in his work consumes as much vitality in a month as the farmer does in a year. As a consequence, unless the former is given opportunity for revitalization, he would cease to exist.

Recreation is the best known aid to revitalization, and therefore to the city man it becomes an absolute *necessity.* In many cases he is so situated that Sunday is the only day he can call his own, and this day he sets aside for recreation, and probably eight times out of ten he chooses motion pictures because of its mind-diverting power and its cheapness.

And this entertainment the up-State legislator would take from the man who gives to the farmer ten times more than he receives from him. Let him look before he leaps for, even though they do not come now, advancement almost demands Sunday films as a part of our life.

NO LACK OF STOCK PLAYS

Editor, THE CLIPPER:

Dear Sir:—In a recent issue of THE CLIPPER, there is an article entitled "Lack of Plays Confronts Managers," meaning lack of plays for stock production.

The fact is, there is no lack of plays, but there is lack of intelligence—in the selection of plays.

The stock manager who adopts as his policy "Broadway Successes Only" must contemplate a very brief season. The very word, "Broadway" is misleading, since many of the producing theatres are not on Broadway. In any case, a New York production is not as vitally important as the press agents would like to make customers believe.

The life of the drama lies in expansion; we cannot have drama without recruiting; the stock company is the logical training school for dramatists, players and managers. There is no reason why the United States should not support at least five hundred resident stock companies; there is abundant territory and materials—thriving cities, fine theatres, plays, managers, players and patrons. Regarding the plays, as a matter of data, how many Metropolitan successes are available, each season, for stock production?

And when they are available, many of them are wholly unsuitable for presentation in stock theatres, mainly because the themes employed in a great number of plays recently produced are entirely devoid of universal appeal, and the stock patron is quick to feel its absence; people who pay fifty cents for a seat want full measure for the investment: the two dollar patrons seem to be an easier mark. Furthermore, in the case of a really meritorious Metropolitan production, it has every advantage of scenic equipment, a carefully selected cast, "types" to fit each role, and weeks of careful rehearsing. The average stock company has a weekly change of bill, ten or twelve performances, and five rehearsals: the two productions cannot, in justice, be compared.

Again, when a production fails completely in New York, it is tossed to the stock manager, who is kindly permitted to remit an exorbitant royalty for no other purpose than to help reimburse the producer, who has lost. This play may have had a tremendous run of one week in New York, yet the stock manager will advertise it as a record breaker, deliberately deceiving his customers.

If it is true, as some declare, that stock patrons and managers demand only "Broadway Successes," will they explain why stock companies who struggle to maintain this policy always end in failure? If this is what the public wants, and it gets it, why do we see stock companies close, from coast to coast, with heavy pecuniary losses? The answer is, the plays did not please the people—they felt they were cheated and remained away. A manager is indeed a poor business man if he permits himself to be persuaded that he can give his patrons every week a satisfactory play from Broadway, at the high royalties demanded. He is bankrupt before he starts.

In the last sixteen years, the writer has produced twenty-one plays: all had a first hearing in stock: most of these plays made a great deal of money without any Metropolitan backing. The same holds good of other plays that never broke any box office records on Broadway, but did break them every where else: for example, "Lena Rivers," "The Rosary," "Graustark," "St. Elmo" and more. So it would seem that the logical policy of a successful stock company should be "always a good play and a good performance." It is not difficult to supply both.

The dramatized novel has steadily made friends and profits. The most successful plays in dramatic history have been derived from novels—"Camille," "East Lynne," "Uncle Tom's Cabin," "The Two Orphans," "Rip Van Winkle" and others, and, in the present era, so to speak, we have "Quo Vadis," followed by a long list of safe hits. There are as many more stories available for transfer to the stage. The writer has a list of thirty-five works of fiction, everyone famous, and possessing the qualities necessary to produce a successful play. Much of this literature properly belongs to the stage: in placing it there, let no one feel that it is an easy task. The author must exercise all his imagination, skill and originality in order to turn out a manuscript, which he can hand to the busy stock director, to be successfully staged in five rehearsals.

When books live through the changing ages and sell by the million copies, we question, what is the hold? It is universal appeal—simplicity, interest, sympathy, pathos and laughter. These same qualities are necessary to the success of a play, and when we get them in combination, we have plus.

MARIE DORAN.

Correspondents Wanted
THE CLIPPER
Wishes Live, Wide-Awake Representatives
EVERYWHERE
NEWSPAPER MEN PREFERRED

ANSWERS TO QUERIES

* * *

P. R., Albany.—Frank Keenan is a Shakespearean actor. He is the same Keenan that has been acting in film plays, but has returned recently to the legitimate field.

* * *

G. A. P.—Wm. A. Brady played Svengali in "Trilby" in the South and was greatly praised for his performance.

* * *

B. L. T., Syracuse.—Send for a CLIPPER Red Book. You can get a complete list of New York theatres from it.

* * *

F. R.—Rejane, Novelli and Ezra Kendall were all under the management of Liebler & Co.

* * *

C. I. R., New York.—Blanche Bates was in "The Girl of the Golden West."

* * *

L. T., New York.—Fanny Davenport died Sept. 26, 1898.

* * *

"Pat." New York.—Have no record of this show.

* * *

"Films"—Motography is motion photography.

TWENTY-FIVE YEARS AGO

The Zoological Garden at Central Park, New York, under management of W. A. Conklin, was investigated by the Commissioner of Accounts.

Clyde Fitch had three shows running in New York: "A Modern Match," "Beau Brummel" and "Frederick Le Maitre."

Charley Mitchell and Jim Corbett had a run-in at Miner's, Bowery, where Corbett and Jim Daly were sparring.

H. A. Covell and James Murray formed the Globe Amusement Association.

James J. Morton was stage manager of the World's Museum, Altoona, Pa.

Helene Mora was with Hyde's Comedians.

Max Strakosch died in New York.

RIALTO RATTLES

RHYMED INTERVIEWS NO. 1

There in his little two-by-four behind the Hip's tobacco store, the Animal King sits on his throne and, undisputed, rules alone. Doc Potter is the ruler's name, King of Beasts both wild and tame. He put them all in Noah's Ark; he knows each monkey in Bronx Park; he knows why camels have their humps; he knows just why the kangaroo jumps; he knows why all the cows say "Moo"; he knows why goats have whiskers, too; he knows why sheep have so much wool;—and he knows a lot about the bull.

THINGS ARE NOT WHAT THEY SEEM.

"The Man Who Came Back" has never gone away.

"The Century Girl" is only in her twenties.

"The 13th Chair" is having a lucky run.

"The Wanderer" seems content to stay on Thirty-fourth Street.

At the Globe Theatre "Out There" is in there.

HARRY B. SMITH, A TRAGEDIAN.

Musical comedy librettists can hold their own with William Shakespeare as tragedians, according to Professor William Lyon Phelps of Yale, who says: "Whenever I go to a musical comedy, for days after I am in a dull lethargy of grief."

HIS OWN MEDICINE

Shame upon the critic who is contemplating bringing a libel action against a magazine for treating him roughly! Suppose he had been sued every time he neglected to handle an actor with kid gloves!

A SUGGESTION

Short play titles are all the vogue, and now that they are running out of real words, they have started manufacturing some. To wit: "Nju." We would suggest "Xtz" and "Rda" as splendid titles.

BICYCLES NOT NECESSARY

Ike Rose is looking for several pretty and experienced girl bicylists. We're looking, too, but they can leave their bicycles at home.

IT OUGHT TO BE GOOD

"Why I Left My Husband" is the title of Clara Kimball Young's next film play. Is she going to take the public into her confidence?

GOOD HEADLINERS FOR VAUDE

"Benny."

David Starr Jordan in "The Pacifist."

Nick, the Czar, in "Why Boys Leave Home."

NOT NATURAL.

At the New Amsterdam: Springtime leaves as Tree sprouts up. Ain't nature queer?

BRIGHT PROSPECTS

A headline says that The Unborn Child makes $1,693. He should certainly be a wonderful business man when he grows up.

QUITE TRUJH.

There is a queer play called Nju
With a plot exceedingly blju.

A PARADOX

Spring is here and "Miss Springtime" is leaving.

PHONY SPELLING

In "Nju" the "j" is silent as in duck.

WILL IT EVER BE?

"The Has Beens" never was.

LONDON PARIS **FOREIGN NEWS** BERLIN SYDNEY

LONDON AT A GLANCE

LONDON, Eng., March 17.

George Hylton plays Selby next week.

Milly and Gordon are next week in Ipswich.

Zarry will be next week at the Palace, Neath.

The Four Shades will play Dundee week of March 26.

The Q's have been at the Empire, Cheswick, this week.

The Lady Shoeblacks are in Birmingham next week.

Sidney Black opens at Middlesbrough week after next.

Clark and Hamilton are expected to return from America.

Mabel Costello closes tonight a week at the Palace, Oldham.

Harry Blake plays the Imperial, Canning Town, next week.

The Royal Tokiwa Family will be at Sheffield week after next.

James Reid plays the Pier Pavilion, Torquay, week after next.

Greta Mack will be at the Tivoli, New Brighton, week of March 26.

The Montagues, in "A Feathered Revue," play the Palace, Reading, next week.

Fred Karno's revue, "All Women," played this week at the Empire, Cardiff.

The "once nightly" show is returning to favor in many of the provincial towns.

Norman Field, the harpist, closes tonight a good week at the Empress, Brixton.

The Khaki Boys open next Monday night at the Palace, Manchester, for a week.

H. S. Maguire, and his wonder horse, Mascot, will be at the Palace, Carlisle, next week.

The Exposition Three will be at the Empire, West Hartlepool, for the week beginning March 26.

Florrie Gallimore plays a return date next week at the Public Hall, Alexandria, N. B., and the week following is at the Palace, Plymouth.

The new Stoll picture house in Chatham, recently opened, is claimed to be the best in Kent. The house has been erected at the back of the Empire and its entrance adjoins that of the older house. It has a seating capacity of 1,000 and is fitted with a grand orchestral pipe organ. George Higgs is resident manager.

Genee has been sensationally successful at the Coliseum. At the end of the ballet at each performance when, in place of the piles of bouquets formerly presented to this dancer, she is given dozens of very modest bunches of flowers with an envelope attached to each, and inside of each envelope is the money which in normal times would have been spent for that particular bouquet. Genee has asked this form of tribute that she may send the money to the War Seal Fund for Crippled Soldiers. The flowers she sends to the military hospitals.

Bob Morrison returns to London week after next.

Niblo and Doris have a success in their new comedy specialty.

Joe Guilianotti has decided to change his name to Jack Walton.

May Moore Duprez has gone for a short provincial tour, opening at Glasgow.

Jean Robb is leading lady with Warden & Wilmot's revue "Wait and See."

The Four Clovelly Girls are due to return to the Moss Halls on April 2 at Glasgow.

George Robey is making progress with the two big charity concerts which he is arranging.

Bransby Williams has entirely recovered from his recent indisposition and has resumed work.

Martin Adeson presented George Elton's "Letting the Flat" this week at the Hippodrome, Balham.

Hal Jones, of the Three Crookes, who joined the colors February 12, expects to be in France in a fortnight.

The Margate Hippodrome and the Hall-by-the-Sea have each been successful in securing a cinematograph license.

"Pass on Please," which was this week at the Palace, Maidstone, comes to London April 16, opening at the Bedford.

"Papa" Cragg has retaken his old private gymnasium which will once more be headquarters for gymnasts hereabouts.

It was reported that Phyllis Monkman was soon to be led to the altar and settle down, but the lady denies the soft impeachment.

The Lawrence Wright Ensemble, after a long tour of the provinces, returned to town last Monday and opened at the Metropolitan and Chelsea Palace.

There are three matinees now given weekly at the Pavilion, a Monday afternoon performance having been added to those of Wednesday and Saturday.

Robert Courtneidge's lease of the Shaftesbury Theatre terminated last week, but an arrangement has been reached by which "Three Cheers" will be continued.

Little Thomas, the veteran corner man of the Mohawk-Moore & Burgess Minstrels, was given a benefit last Monday at the Prince of Wales Road Baths, Kentish Town.

Marriott Edgar, Herman Darewski and William J. Wilson are indeed a strong combination, and as they are respectively responsible for the book, the music and the staging of "Follow the Flag," it will be surprising if it does not enjoy a long run. To begin with its opening was auspicious and the good reports coming from Liverpool augur well for a long life.

In the cast of "Follow the Flag," the Moss Empire's spectacular revue recently produced at the Olympia, Liverpool, are the following well-known players: Walter Passmore, Rosie Reys, Grace Gordon, Madge Vincent, Bertram D'Arcy, Joseph Fletcher, Donald Cooper, Frank Wilson, Maude Dupre, Wilson James, Charles Emerald, Billy Walters, Maude Francis, George Belmore and Leo Ray.

Sharp's Tromboneers are playing the provincial halls.

The Diving Belles are due at the Palladium very shortly.

Mabel Mann has been booked over the Stoll and Moss tours.

Mamie Holland, the male impersonator, is going into a revue.

Kitty Colyer is in Harry Day's new revue "Special Mixtures."

Zella Vondi has a new ensemble act which has scored a success.

W. Gregory is the new musical director at the Empire, Nottingham.

Walter and Lester are touring the halls in Scotland with a new sketch.

Tom Sherbourne will shortly introduce a new novelty moving figure into his act.

Alan Mayne has organized a company for the entertainment of the wounded Tommies.

R. A. Barnard, of Barnard's Mannikins, has rejoined his regiment, having recovered his health.

George E. Belmont writes from Monte Carlo that the place is beginning to assume a normal aspect.

Word reaches us from the Far East that Max E. Weldon, the magician, is in the hospital suffering from wounds received in action.

Constance Drever has met with success in "Love and War," a new musical sketch, book by Roy Devereux and J. C. de Chassaigne and music by Jean Mougeux.

Isobel Dorothy has been engaged by Harry McKelvie for his next season's pantomime. She recently concluded a tour with Mr. McKelvie's "Cinderella" company.

Betty Lambert, who recently deputized for the Three Scamps, at the Imperial, Canning Town, made such a success that she has been booked by the manager of that house for an early date.

David Fuller has signed an agreement with the North British Railway Co. by the terms of which he will furnish the summer shows at Siloth until 1922. He has held a contract for the work for the past seventeen years.

"Goody Two Shoes," the pantomime which Arthur Clarence produced this season, was staged in 1885, at Stockton, by his father, Lloyd Clarence. The only things new in the production were a couple of the prevailing popular songs which Mr. Clarence introduced. Otherwise it was given just as his father had given it thirty-two years ago.

From Paris comes the news that all places of amusement in France remain closed four days every week, following the Government Order. The Alhambra and Folies Bergere, in fact all of the playhouses, with one or two exceptions, are open Thursday for two shows; Saturdays for an evening show, and Sundays for two shows. The Olympia is open for two shows on Fridays instead of Thursdays. The best establishments pay artists four full days pro rata salary. It is hoped that this condition is about at an end as the coal crisis has been gradually overcome and the Daylight Saving Bill again went into operation yesterday.

"THREE CHEERS" FOR AMERICA

LONDON, Eng., March 22.—Harry Lauder is completing negotiations to take "Three Cheers" to the United States.

McINTOSH BOOKS BILLIE SEATON

SYDNEY, Aus., March 22.—Miss Billie Seaton and Raymond Wilbert are recent bookings for the Hugh McIntosh Theatres, who will arrive here next month.

TIVOLI FOLLIES TOURING

MELBOURNE, Aus., March 24.—The Tivoli Follies are now touring the Victoria centres before opening at the Adelaide Tivoli.

CHING LING SOO TOURING INDIA

BOMBAY, India, March 15.—Ching Ling Soo, the magician, is touring India and meeting with success. He is billed to follow the Bandman Comedy Co. here.

ADA REEVE IN CALCUTTA

CALCUTTA, India, March 17.—The Ada Reeve Co. is playing here in repertoire. Miss Reeve has become an immense favorite at every city she has played in India.

"THEODORE & CO." FOR AMERICA

LONDON, England, March 24.—Messrs. Grossmith & Laurillard have decided to send "Theodore & Co.," their successful musical play, to America.

LIKE AMERICAN FILM STARS

SYDNEY, Aus., March 23.—American films and film stars are gaining in popularity every day, but the most popular among the latter are Billie Burke and Douglas Fairbanks.

"DOUBLE EVENT" FOR NEW YORK

LONDON, England, March 22.—The final arrangements have been completed whereby "The Double Event" will be seen in America under the management of a leading New York manager.

BANDMAN COMPANY IN BOMBAY

BOMBAY, India, March 16.—The Bandman Comedy Co., featuring Mr. Clarke and Miss Owen, are playing a month's engagement here and doing well.

"REMNANT" PLEASES LONDON

LONDON, England, March 21.—At the Royalty "Remnant," the musical show written by Michael Morton, with Music by D. Niccodemi, in which Marie Lohr is the star, has made an unquestioned hit.

"HANKY-PANKY" AT THE EMPIRE

LONDON, England, March 20.—"Hanky-Panky," the Ernest C. Rolls' revue at the Empire seems to have hit public francy. Robert Hale, Phyllis Dare, Joe Nightingale, Amy Augarde and Unity Moore are prominent in the cast.

LIKE "DADDY LONGLEGS"

SYDNEY, Aus., March 22.—"Daddy Longlegs," under J. C. Williamson, Ltd., management, which was produced here last Saturday night, has scored a big success, and Kathlene MacDonell in the leading female role has been enthusiastically received.

ALHAMBRA HAS ANOTHER HIT

LONDON, Eng., March 26.—Necessary cuts have been made in "The Bing Girls Are There," the new revue at the Alhambra, and it appears to have settled down to what promises to be a long run. Joseph Coyne and Laddie Cliff are among the chief fun-makers.

"PETTICOATS" IS A NOVELTY

LONDON, England, March 20.—"Petticoats," with its all women cast, is proving to be one of the real novelties of the season at the Garrick. Frances White, Louie Tinsley, Pollie Emery, Marga La Rubia, Audrey Ford and Frances Wetherall have prominent roles.

STOCK REPERTOIRE

DE FOREST AND WEST COMBINE INTERESTS

WILL PUT OUT SHOW SHORTLY

Omaha, Neb., March 24.—Jack De Forest, who recently closed his stock company at the Krug Theatre and severed his connection with the management of that house, has combined his interests with C. W. West, manager of the West Players.

They will send out a monster dramatic show and will cover the territory in which Mr. De Forest and Mr. West have formerly played with their companies and in which they are well known.

The cast will include Marjorie Garrett, late of Morosco's coast production of "Peg o' My Heart," who will play the leading roles opposite Jack De Forest; Kathryn Marney, from the circuit show of "The Girl Without a Chance"; Fanny Fern Brown of the Lincoln Stock Co.; Billy Ellis, V. A. Varney, Louis Andrews, Jack Stewart, Alyse Brown, Iva Garrett, Billy Griggs, Ida West and Carl McFarland.

Harry Brown will be the band director and Billy Griggs will paint the scenery, each play to have a separate production. George Dunham will handle the advance with an assistant; V. A. Varney, the stage, and Ed. Foster, the canvas, with five assistants.

Ed. Whalen will be in charge of the box office and Miss Ellis of the reserved seats.

The repertoire of plays selected will include, besides four late Eastern successes, three of C. W. Herman's plays, "The Shop Lifters," "Where the River Shannon Flows" and "Old Virginia."

MURPHY CO. CLOSES IN FRISCO

SAN FRANCISCO, March 23.—The Horace Murphy Players have closed their engagement at the Republic Theatre, owing to trouble with the unions. The trouble arose when the management wanted to cut down expenses by employing seven stage hands instead of nine, and the union refused to allow the seven men to work. The company has gone on a tour of the small towns, but will open a permanent Summer engagement in Fresno in a few weeks.

BRAY CLOSES COLUMBUS CO.

COLUMBUS, O., March 26.—Thurman F. Bray closed his stock company at the Southern Theatre Saturday night, after a thirteen weeks engagement. Mr. Bray closed the company in order to devote all his time to his tent theatre, which will open May 1. The cast, which appeared with Mr. Bray at the Southern Theatre, will remain practically the same for the tent season.

GRAND RAPIDS CO. CHANGES

GRAND RAPIDS, Mich., March 25.—The name of the stock company playing at the Columbia Theatre, this city, has been changed from the Chester Bishop Players to that of the Columbia Players. James Blaine and Ollie Cameron are the new leading people.

KELLY BROS. STOCK CLOSES

LANSING, Mich., March 24.—The Kelly Bros. Stock Co., which has been operating all Winter at the Gladmer Theatre, has disbanded, part of the company going to Chicago to prepare for Summer stock.

NEW PLAY AT UNION HILL

UNION HILL, N. J., March 24.—The Keith Players, at the Hudson Theatre, are presenting this week for the first time on any stage a new play by Dollie E. Sullivan, entitled "The Heart of a Woman."

STOCK WOMAN WITH PRODUCTION

Adele Klaer has been specially engaged for the part of "Peg" in the forthcoming production of "The Grasshopper," under the direction of B. Iden Payne. Miss Klaer toured last season with the Devereaux Players. She will be seen in a prineipal role in "The Curious Mishap," by Carlo Goldoni, which the Brooklyn Repertoire Theatre Co. will present Friday evening, March 30, at the Central Auditorium.

CO. IN 7TH WEEK IN HAMMOND

HAMMOND, Ind., March 24.—The Orpheum Stock, headed by James H. Cooper and Grace Baird, is in its seventh week here, and despite the fact that the company opened in the face of Lent, business has increased weekly. This week the company is playing "The Squaw Man" and to follow are "The Man From Home," "The Hawk," "Seven Keys to Baldpate," "Mile-A-Minute-Kendall" and "Forty-five Minutes from Broadway."

WILLIAMS TO OPEN QUINCY CO.

ELKHART, Ind., March 25.—Ed. Williams, whose stock company here has been playing to big business, will open another company Easter Sunday, April 8, at Quincy, Ill. The Elkhart company, headed by Tiny Leone, will remain intact.

MARIAN CHESTER FOR TRENTON

BROCKTON, Mass., March 26.—Marian Chester closes as character woman with the Hathaway Players Saturday and will open in the same capacity with the Winifred St. Clair Co. at the Trent Theatre, Trenton, on Easter Monday.

INGENUE DISAPPEARS

MINNEAPOLIS, March 24. — Eulalia Young, ingenue of the Bainbridge Light Opera Co., who has been missing since last week, is reported still unfound. Every effort has been made to locate her, but her disappearance has proved a mystery.

GLECKLER TO STAY IN PATERSON

PATERSON, N. J., March 26.—Robert Gleckler will be retained as leading man with the Winifred St. Claire Stock Co. here, when Miss St. Claire opens her company in Trenton.

BROWN TO OPEN MONTREAL CO.

MONTREAL, Can., March 24.—Clark Brown will open his stock company here early in May. Percy Meldon will be stage director.

TEAM GOES WITH BRYSONS

Hiatt and Franklyn, formerly with the Clark-Urban Co. have signed contracts with the Bryson Players for their Spring tour.

JACK LEWIS READY TO OPEN

JAMESTOWN, Pa., March 24.—Jack Lewis will open his stock company here Monday and has secured the rights to "The Divorce Question" and "The Rosary."

POLI PLAYER RECOVERING

WASHINGTON, March 24.—Sam Iden Thompson, one of Poli's Popular Players, is recovering from an operation on his throat and will soon rejoin the company.

TRUESDELL CLOSES REP. SHOW

Boyd Truesdell closed his repertoire company Saturday and has opened a one-night stand show entitled "One Girl's Mistake."

GRAHAM VELSEY HAS GRIPPE

Graham Velsey is out of the cast of the Grand Opera House Stock Co., in Brooklyn, because of the grippe.

EUGENIE CURTIS IN TOLEDO

TOLEDO, O., March 22.—Eugenie Curtis joined the Wadsworth Dramatic Co. at the Palace Theatre this week, in "To-day."

PLAN MORE TENT SHOWS THIS SUMMER

REP. MEN ORGANIZING COMPANIES

From the present outlook, there is every indication that the number of tented stock organizations to tour the country this summer will be greater than ever before.

Repertoire men have been busy for the past several weeks organizing their companies and by April 1 many will take to the road.

The Barney Williams Players, under the management of Barney Williams and W. P. Driver, are making preparations to open their tent theatre April 1 and will play through the Southwest. The company will include twenty-five people. Those already engaged are F. C. Kelton, director and leads; Marie Williams, leads; Mr. and Mrs. Highley, specialties and soubrette; Mr. and Mrs. Billy Snyders, characters and specialties; Billy B. Kent, general business; Willis Court, Thomas M. Carlton, J. H. Chenworth, H. W. Bach, Tessie Holt and Frank Post.

The Myrtle Vinton Repertoire Co. will go out under canvas shortly with H. P. Bulmer, manager and owner.

Joycey Williams is at present in Chicago engaging his people and his show will open under canvas at Knox City, Mo. Harry Keefer, who was manager of the Goldie Cole Stock Co., will put out a repertoire show under canvas shortly.

Glen L. Beveridge, owner and manager of the Beveridge Players, will open his tent theatre season about the middle of April and will use the new play which he has been busy writing, in addition to late stock releases.

Cecil Wood Clarendon, leading woman of the Clarendon Stock Co., will open her fourth season under canvas with the company May 1 and several former Clarendon Players will be seen again with the show. The Fahl Brothers, managers of the organization, have selected a repertoire of high-class plays.

A new show under canvas will be launched by William Triplett and H. Walter Van Dyke, which will probably open at Council Bluffs, Ia.

The LaRoy Repertoire Co., which is at present playing opera houses, will soon begin its tent season. The company is headed by Marie Hayes. Stark Robinson will play the leading male roles when the tent season begins.

S. F. Nash, formerly of the Nash and Lawrence Stock Co., has recently formed a partnership with A. W. Townley, formerly with the La Mont Bros.' Circus, and they will put out a repertoire show, beginning May 5 at Perry, Ill. The company will play week stands through northern Illinois and Wisconsin. The DeForest and West new combination will also play under canvas and other tent companies are rapidly being formed.

TONGE FOR WASH. SQ. PLAYERS

Philip Tonge, who has appeared in many leading parts with the Brooklyn Repertoire Theatre Co. during the past season, has been specially engaged to appear in the current bill presented by the Washington Square Players at the Comedy Theatre.

MITCHELL ENGAGED FOR "NJU"

Thomas Mitchell, who has been prominently associated with the Brooklyn Repertoire Theatre during the past season, has been engaged for the Richard Ordynski-Joseph Urban production of "Nju," at the Bandbox Theatre.

MOBILE CO. STILL PLAYING

MOBILE, Ala., March 24.—The Spring and Summer season of the Strand Theatre Stock Co., which has been appearing at the Strand Theatre all Winter, began Monday, the bill being "Little Lost Sister." The members of the company include Warren E. Lyle, Pearl Evans Lewis, Jack Regan, Alfred A. Webster, Edward Clark, Dorothy Lewis, Eulalie Crovetto, Camille Sazzarin, Henry Coroneas, Don Peruchi and Edward H. Norton.

The executive staff of the company for the Spring and Summer season is: Edward Clark, manager; Alfred A. Webster, stage director; Henry Coroneas, scenic artist; Daniel S. Drago, leader of orchestra; Emile A. Hines, stage carpenter; E. W. Bancroft, electrician, and James L. Perry, master of properties. Edward H. Norton is a new member of the company. He is known in vaudeville, member of the team of Norton and Kelly, as a black face comedian and violinist and is a Mobile boy.

SPOONER CO. GOING TO BOSTON

LAWRENCE, Mass., March 26.—The Cecil Spooner Stock Co. now playing at the Colonial Theatre closes Saturday presenting double bill of "The Cutest Girl in Town" and "My Irish Cinderella," and will open at the Castle Square Theatre, Boston, April 9. The future policy of the Colonial has not been determined.

PLANS ROCHESTER CO.

ROCHESTER, N. Y., March 26.—Edward J. MacGregor, formerly associated with Howard Rumsey in the Manhattan Players at the Lyceum Theatre here, will have a company of his own at one of the houses here. His company will run six weeks.

NEW FACES FOR SIOUX CITY CO.

SIOUX CITY, Ia., March 24.—Several changes are being made in the company at the Grand Opera House, six new players having been engaged. Elsie Esmond and Robert Le Sieur will be the new leading players, and Fred Quimby, Una Trevelyn, Harry Le Coeur and Mildred Johnson will also join.

VELSEY HAS OPERATION

Graham Velsey, the juvenile of the Daniels Stock Co. at the Grand Opera House, Brooklyn, underwent a nasal operation last week and was temporarily out of the cast. He reappeared at the Grand Monday. During his absence, C. Hooper Trask took his place.

STOCK FOR NEWARK SOON

NEWARK, N. J., March 26.—The Orpheum Theatre, which has been dark this season, will be reopened Easter Monday with a new stock organization under the management of Jay Packard.

MINNIE MILNE LEAVES SCRANTON

SCRANTON, Pa., March 24.—Minnie Milne, character woman with the Poli Players at the Academy of Music, has left the company and returned to New York.

BUNTING CO. CONTINUES

SAN ANTONIO, Tex., March 23.—The Bunting Stock Company is continuing at the Majestic without Emma Bunting, who is absent on account of illness.

PAYTON POSTPONES OPENING

The opening of the Joe Payton Stock Co., under the management of John Macauley, which was to have occurred March 19, has been postponed to April 9.

TWO PLAYS RELEASED

"The House of Glass" and "Hit the Trail Holliday" have been released this week for use in stock.

GUS FORBES IN WILKES-BARRE

WILKES-BARRE, Pa., March 25.—Gus Forbes returns to the Nesbitt Players Monday as leading man.

CIRCUS CARNIVALS PARKS

CIRCUSES ARE WORRIED OVER WAR

FEAR COMMANDEERING OF STOCK

With the gathering of war clouds in the United States, circus and carnival men frankly admit that they are worried concerning the outlook for the outdoor show season which is just about to begin. If the war should assume big proportions it would undoubtedly cripple the circus and carnival business to a serious extent, if it does not tie it up altogether.

The shipment of live stock to the Allies during the past three years has made horses very valuable. Prices on good animals have risen considerably during the war period. If this country should become involved in the European hostilities and the United States should throw her unqualified support to the Allies, there would be even a greater demand for all the live stock available. In this case, the circuses would be sure to suffer. It is known that circus men possess the best live stock obtainable and, in the event of this country facing actual hostilities, the live stock of the outdoor showmen would, in all probability, be commandeered by the federal government, showmen say.

Another problem that would face the circuses in the event of war would be that of transportation. The rolling stock of the circuses might be taken over by the government, which would mean a complete paralysis in the circus world.

The engines and engineers, which are rented to the circuses by the railroad companies would, also, probably be among the first to do federal service in transporting troops and supplies, so that even if the circus rolling stock should not be commandeered, it might still be an impossibility to move it.

Soup kitchens and tents belonging to circuses would also be most likely commandeered, if actual war should come upon the country.

MOBILE BUYS FAIR GROUNDS

MOBILE, Ala., March 26.—The board of control of the Gulf Coast Fair Association has just ratified the sale of the property to the City of Mobile. The Gulf Coast Fair Association will now be able to pay in full all outstanding bills owed since the fair held last October, and will hold their next Fair October 22-28.

The purchase price is given at $18,000 and the fairgrounds will be rented by the Gulf Coast Fair Association at a stipulated sum, from the City of Mobile, for the annual fairs. J. J. Barry is the secretary, with headquarters in the Chamber of Commerce.

PURCHASE PARK PROPERTY

JACKSON, Mich., March 24.—The Jackson Amusement Co., operators of Hague Park, has recently purchased the one hundred and ten acres occupied by the park. J. Albert Odell is manager and president of the company.

RUSSELL FORMS CARNIVAL

CINCINNATI, March 24.—P. S. Russell has organized a new carnival company which will be known as World's Wonder Shows. It will open near here about April 16. Col. I. N. Fisk has been engaged as agent.

NEW PARK LEASE GRANTED

RICHMOND, Va., March 24.—E. C. Berger & Bros. have been granted a lease by the Virginia Railway & Power Co., of Forest Hill Park and will make extensive improvements on the property.

COOP & LENT OPENING SET

DIXON, Ill., March 24.—The Coop & Lent Circus will inaugurate its tenting season here April 25 and then proceed East. J. H. McFarland is side show manager, Lou B. Williams is in advance, Harry Clausman elephant man, and J. H. Adkin general manager.

VETERAN SHOWMAN DIES

FREEPORT, Ill., March 25.—Donald McKenzie, veteran showman, died at a local hospital last week from Bright's disease. Mr. McKenzie had been a showman for the past forty-two years and had been connected with practically every important circus in the country.

ROCKFORD CLUB GETS CARNIVAL

ROCKFORD, Ill., March 25.—The Rockford Baseball Club has made tentative arrangements for the return this season of the World at Home Shows to Rockford for week of April 30. This company played here early last season under the same auspices.

NORTH BEACH NOT TO OPEN

The George Ehret interests will not open their amusement park at North Beach, Long Island, this season, according to information from a reliable source. In the last few years, the park has not been a successful moneymaker, it is said.

LEAGUE MOVES HEADQUARTERS

CHICAGO, March 26.—The headquarters of the Showmen's League of America will be removed from the Saratoga Hotel to the Crilly building, just next door, May 1. The league will occupy most of the seventh floor of the Crilly building.

RICHARD CUMISKEY DEAD

SAN FRANCISCO, March 23.—Richard J. Cumiskey, well-known concessionaire, died recently at his home in Fairfax, Cal., from tuberculosis. He had been concessionaire and showman with various carnivals.

PARK NEAR TRENTON LEASED

TRENTON, N. J., March 25.—Charles Hildinger, president of the Hildinger Amusement Co., has leased White City Park, near Trenton, and will open it Memorial Day with many added concessions.

BROWN TO MANAGE INT'N'L SHOWS

Frank M. Brown will manage Mrs. C. E. Brown's International Shows this year. Mr. Brown had a show of his own in the Southwest last season. The International Shows will open Saturday at Orange, Tex.

MELNOTTE DUO WITH CIRCUS

CHICAGO, March 26.—The Melnotte Duo, now finishing their vaudeville season, will be added to the roster of the Sells-Floto Show, opening April 28 at Wichita, Kan.

GUS LAMBRIGGER MARRIED

COLUMBUS, O., March 26.—It has just been learned that Gus Lambrigger, well-known showman, was married Dec. 4, 1916, at Mercer, Pa., to Mrs. Harriet Clark.

PETIT WITH DORMAN-KRAUSE

DARLINGTON, S. C., March 25.—Frank M. Petit, last season with the Sibley Superb Shows, is with Dorman & Krause Shows as general manager.

SELLS-FLOTO OPENING APRIL 28

WICHITA, Kan., March 25.—The Sells-Floto Circus will open its 1917 season at Wichita on April 28.

REISS SHOW OPENS APRIL 28

CHICAGO, March 25.—The Nat Reiss Show will open its carnival season Saturday, April 28, near Chicago.

BIG SHOW IS READY TO OPEN

FINAL REHEARSALS HELD

Barnum & Bailey's Big Show arrived in New York City on Sunday night direct from its winter quarters at Bridgeport, Conn., on four special trains bearing the paraphernalia, animals and workmen. Arriving shortly after dark, it moved down to Madison Square Garden and almost immediately began rehearsing for its annual opening, scheduled for tomorrow.

A spectacular pageant which unfolds the story of "Aladdin and His Wonderful Lamp" will open the performance. More than 1,200 persons, droves of camels, herds of elephants and hundreds of horses take part in this pageant.

The Hannaford Family of English equestrians will be a feature of the show.

Following the pageant will come a rapid succession of novelty circus acts. Equestrians, gymnasts, acrobats, aerialists, athletes and clowns have been enlisted to a number of nearly five hundred.

When the rehearsal began things seemed in a hopeless jumble at the Garden. But gangs of laborers worked hard and industriously in putting things to rights, and it was not long before the Garden was all ready for the Big Show.

JACK BONAVITA KILLED

LOS ANGELES, March 23.—Capt. Jack Bonavita, famous animal trainer, died Monday night from injuries received when a polar bear attacked and mortally wounded him before the keepers could come to his assistance. Capt. Bonavita entered the show business a quarter of a century ago as an acrobatic performer with a wagon circus. He soon became trainer of the wild animal show and his life from that time had been a series of thrilling escapes. He had toured Europe with the Bostock organization and had appeared before royalty.

RIPLEY CLOSING O. H. SEASON

Geo. W. Ripley, proprietor of Ripley's Big Tent Show, will close his Opera House movie show season of twenty-six weeks Saturday and go at once to his winter quarters at Homer, N. Y., where he will get things ready to open his tent show. This will be a vaudeville and moving picture show traveling by automobiles, playing week and three night stands.

WILLARD TO OPEN ARPRIL 11

Jess Willard and the Buffalo Bill Wild West Show will open their season April 11 at Norfolk, Va. George Arlington is the general manager, and Johnny Baker will have charge of the arena. Merle Evans is the bandmaster and George V. Connor will have the sideshow, as usual. T. L. Gill is the treasurer. The call is for Monday, April 9.

KIRALFY GOING WEST

Albert E. Kiralfy leaves for Los Angeles late this week to select what animals in the Bostock collection will be used in the Spellman-Bostock-Kiralfy Motorized Circus.

GENTRY SHOW OPENING APRIL 4

MEMPHIS, Tenn., March 26.—Gentry Bros. Show, which made its winter quarters here, will open the 1917 season here with two performances each on April 4 and 5.

LA TENA OPENS APRIL 19

Andrew Downie announces the opening of his La Tena Big Three Ring Circus and Wild West for April 19 at Havre de Grace, Md. His people are called for April 14.

TAYLOR SIGNS WITH LA MOND

SALEM, Ill., March 23.—Robert Taylor, recently with the Wheeler Bros.' Shows, has signed with the La Mond Bros.' Shows as general agent.

ADAMS OPENING DATE CHANGED

JACKSON, O., March 25.—The Otis L. Adams Shows have changed their opening date in this city from April 21 to April 14.

SUN BROS. TO START MARCH 29

MACON, Ga., March 23.—The Sun Brothers Circus, winter-quartering here, will hit the trail March 29.

FRED STONE GOING HUNTING

Late in May Fred Stone will journey into the wilds of Arizona with a big party of wild animal hunters and moving picture men. Stone will be the guest of Ambrose Means, who accompanied Buffalo Jones' expedition to South Africa. Means owns a large ranch in Arizona. Arthur J. Houghton, manager of "Chin-Chin," will also make the trip. About forty film men and hunters will be in the party.

ACTRESS AWARDED DOG

In the Yorkville courtroom last week it fell upon Magistrate Wylie to decide upon the ownership of a fox terrier, which had been picked up by Ellen Starbuck, a member of the Society for the Prevention of Cruelty to Animals, but, according to evidence, originally the property of Mme. Alexandria Piarda. The dog was said to have been lost. The Magistrate awarded the animal to Mme. Piarda.

WILL DEFEND ACTORS

If Billy Sunday flays the theatre in New York, he will be answered by the Rev. Walter E. Bentley, an Episcopal clergyman and national secretary of the Actors' Church Alliance, according to a statement made last week by the local clergyman at a theatre party given in honor of George Arliss. A theatre will be hired and the Rev. Bentley will answer Sunday publicly, is was stated.

INMATES OF HOME TO SEE PLAY

Resident members of the Actors' Fund home on Staten Island will attend this afternoon's matinee at the Hudson Theatre, seeing "Our Betters." The occasion will be in observance of the Golden Jubilee of Rose Coghlan's stage debut. The invitation was sent the Home by John D. Williams.

JEFFERSON KIN TO APPEAR

Josephine Jefferson Rolfe, great-granddaughter of Joseph Jefferson, will make her debut on Broadway April 17 when the students of Columbia University present "Markheim." She is also a granddaughter of William J. Rolfe.

McGOWAN IS P. A.

PHILADELPHIA, March 23.—Kenneth McGowan, former dramatic critic of the *Philadelphia Evening Ledger*, has been appointed press representative for Messrs. Urban and Ordynski at the Bandbox Theatre.

LOUISE DRESSER RECOVERING

Louise Dresser will probably return to her role in "Have a Heart" for the engagement beginning at Atlantic City April 8. Her wrist is mending rapidly.

NORWORTH THEATRE SIGNS WARD

Herbert Ward will be art director for the Norworth Theatre building. The first production under his direction will be "The Odds and Ends of 1917."

STORK VISITS COOGANS

A daughter arrived at the home of Charles Coogan, treasurer of the Hudson Theatre, March 16.

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FILM MEN FIGHT LICENSE FEE INCREASE

TESTIFY PICTURES UNPROFITABLE

A great deal of excitement has been created in Chicago moving picture circles by the action of the Board of Aldermen, who are endeavoring to raise the tax now being charged moving picture theatres and exchanges.

Chicago moving picture exhibitors and film exchange owners are making a concerted fight to prevent any such increase, and their protests are based on the increased cost of living, which is making films unprofitable.

The City Council has taken action through a committee of three, especially appointed to investigate conditions, and President Joseph Hopp of the Motion Picture Exhibitors' League of Chicago in his testimony explained that the high cost of living has reacted to so great an extent on the attendance at picture shows as to eliminate their profits. He also pointed out that three years ago there were seven hundred picture theatres in Chicago; now there are only four hundred.

Other picture men testified that film exchanges which did a gross business of $50,000 per week three years ago now find that their receipts have dwindled to about $30,000. Evidence was introduced tending to show that 60 per cent. of Chicago movie houses change owners annually.

When it was pointed out that the producers are the only ones now making money, the alderman wanted to know how these producers could be reached by license fees, but were informed that most of the companies are now located on the Atlantic or Pacific coasts.

TRIBUNE GETS LAIT

Jack Lait, dramatic critic and author, whose articles in The *Herald* revealed interesting side lights of the theatrical world, has signed with the Chicago *Tribune*. He will join its staff when his *Herald* contract expires, next November.

SHANNON WITH SNYDER

J. R. Shannon has taken charge of the High Class Music Department of Waterson, Berlin & Snyder's Chicago office. His last connection with the music game was as manager of F. J. A. Forster's professional department.

ADRIAN HAYES FOUND

The oft-repeated question, "What became of Adrian Hayes?" has been answered at last. She was discovered in the chorus of "The Passing Show" at the Garrick.

SHAEFFER ADVERTISING MANAGER

Joseph Shaeffer, formerly editor of a South Side neighborhood magazine, has been made advertising manager for the Ascher Brothers' moving picture enterprises.

ROBERTS WITH SNYDER

Bob Roberts has deserted the conductor's baton of road shows in favor of "stroking the keys" for Waterson, Berlin & Snyder's Chicago office.

TIMBERG SEEKS SONG

Herman Timberg, star of "The Passing Show," is looking for a suitable song to take the place of "Pretty Baby."

McKINLEY TAKES VACATION

President William McKinley, of the McKinley Music Co., has taken a ten days' vacation, because of illness.

"TURK" WEDGED IN SHAFT

Humid Kalla Pasha, also known as "The Terrible Turk," a wrestler who has been featured with several theatrical organizations, got wedged in an elevator shaft when police raided a gambling house in the basement of the Arcade building, last week. Pasha is a veritable mountain of flesh, which accounts for the fact that the police experienced no difficulty in apprehending him, as his ponderous frame was stuck fast between two ledges of the shaft.

THEATRE DANCE HALL "O. K."

An amusement license has been issued for the dance hall in the Pekin Theatre building, State and Twenty-seventh Streets, with the understanding that no intoxicants will be sold on the premises. Some time ago the place, which had an unsavory reputation as the Beaux Arts Club, had its license revoked because of action brought by the State's Attorney.

BLUE GOOSE MAY CLOSE

The proprietor of the Blue Goose Cafe, Barry Avenue and North Clark Street, may lose his license as a result of the arrest of six patrons, including Corene Uzell, a movie actress. Harry Singer, now with the Martin Beck forces in New York, is said to have transferred his holdings to W. P. Stuart.

HEADLINERS OFFSET LENT

Chicago vaudeville managers of first-class houses have anticipated the inroads of Lent by providing exceptionally strong headliners. This has served to stimulate attendance considerably, although the same headliners provided during normal times would sell out shows far in advance.

NEW ACT FOR PAT ROONEY

Pacific coast moving picture offers failed to coerce Pat Rooney, of Rooney and Bent fame, from vaudeville. After many years' service in his newsstand sketch, Rooney is changing his act for a new one to be called "Up Town."

"DIXIE" AUTHOR'S WIDOW DEAD

Mrs. Dan Emmett, widow of the minstrel who wrote "Dixie," was buried here last week from the residence of her daughter. She was eighty-one years old. Dan Emmett died at Mount Vernon, O., fourteen years ago.

ROGERS ENLARGES STAFF

Doris Lavine, formerly of the Western Booking Agency, Chicago, office force, has been added to the booking staff of the Max Rogers vaudeville and cabaret agency.

MORRIS AFTER LILLIAN WATSON

Lillian Watson is the subject of negotiations between Wm. Morris and Jones, Linick & Schaefer, whereby Morris expects to arrange an Eastern route for her.

BIESE AT NORTH AMERICAN

Jack Biese and his orchestra, featured at Bismarck Gardens for many months, has accepted an engagement at the North American.

JACKSONS IN NEW ACT

Lee and May Jackson, seen last week at the Rialto, have separated from the rest of the original Jackson family, cyclists.

KLIMT HERE HEADING SHOW

George Klimt, producer of "The Millionaire's Son and the Shop Girl," was in Chicago, last week, at the head of his show.

FROST RETURNS

Jack Frost, the lyricist, has returned to Chicago from New York.

LOOP THEATRES PLAYING TO CAPACITY

CHICAGO SHOWS DOING WELL

Loop theatres here are enjoying an unprecedented season of prosperity. Chicago is feeling the same theatrical prosperity that has taken hold of New York and lesser theatrical centers. All theatres are taxed to capacity at almost every performance, and ticket speculators are reaping a good-sized harvest, getting substantial premiums on tickets for practically all of the houses.

"Very good, Eddie," which opened a week ago last Tuesday night, shows signs of breaking all previous show records. It is playing at the Chicago Theatre, which has been more or less of a hoodoo house, but the latest attraction seems to belie this belief. The critics were lavish in their praises and it promises to be the most successful play in a most successful season.

Mrs. Fiske and her company enjoyed a successful run at the Blackstone, where they were playing "Erstwhile Susan." Julia Arthur in "Seremonda" opened there Monday night and received satisfying press notices.

"Turn to the Right" is doing an enormous business at Cohan's Grand Opera House.

"The Boomerang" has entered upon its twentieth week at Powers'.

"Potash and Perlmutter in Society" seems destined for a long run at the Olympic, where it has completed its eighth week.

Other plays which seem to be meeting with flattering successes are: "The Cinderella Man" at the Princess; "Chin Chin," with Montgomery and Stone, winding up a long engagement at the Illinois; "The Lodger," which is scoring such a success at the Playhouse that it will continue there indefinitely; "Good Gracious, Annabelle," which is doing a capacity business at the Cort; Nora Bayes, with her own company, winding up her third week at the La Salle Opera House; "The Passing Show of 1916," finishing its fourth week at the Garrick.

Raymond Hitchcock and a stellar cast will bring "Betty" to the Illinois on April 1, and the opening of this musical comedy promises to be auspicious.

Chauncey Olcott will invade the Olympic on April 8 in "The Heart of Paddy Whack," which is scheduled for a two weeks' run. Anna Held's show will open at the Garrick on Monday, April 9.

The vaudeville houses are also enjoying Chicago's theatrical prosperity. The Palace did a record business last week with Eddie Leonard as the chief attraction. Eddie Foy and his seven kids packed them in at the Majestic. Julius Tannen was also on the bill.

LIBONATI'S KIN WANTS DIVORCE

Lucien Libonati, the drummer at the New Morrison Hotel, better known as "Kid Duffy," a former feather-weight champion, is seeking divorce from Alice Roberts Libonati, on the charge of desertion. They were married March 26, 1907. Libonati filed his suit through Attorney Guy C. Crapple in the Circuit Court. "Kid Duffy" is a brother of Jesse Libonati, the xylophone player.

CHARLOTTE BOOKED AS ACT

Harry C. Moir, of the Hotel Morrison, has engaged Charlotte, the skater, to appear at Terrace Garden for twenty weeks at a salary of $2,000 per week, beginning May 1. She will be the star of the Terrace Gardens show and will have an assisting ice ballet of thirty-five.

FORFEITS FORTUNE TO WED

Carlos Sebastian, who used to comprise 50 per cent. of the dancing team known as Sebastian and Bentley, appears to be worth far more than his weight in gold to his newly acquired bride. For the erstwhile Elizabeth Thompson, who succeeded Dorothy Bentley in the matrimonial partnership, is said to have been disinherited by her multimillionaire parents for eloping with the dancer. The Thompsons' estate is said to be worth $2,000,000. The marriage followed closely on the Sebastian-Bentley divorce, granted a couple of weeks ago.

BUTTERFIELD BOYCOTTS LANSING

The publicity department of the Butterfield Circuit has issued a statement to the effect that acts aspiring to play the Michigan Circuit will lose their value on Butterfield time if they accept an engagement at the New Empress, Lansing, Mich. In other words, acts playing the Lansing house run a chance of sacrificing four weeks of Butterfield time.

SUES TO RECOVER FORTUNE

Mrs. Eleanor M. Ruysdael, wife of the Metropolitan Opera House star, went into Judge Landis' court last week and filed a petition for an accounting of earnings of the Standard Cap & Seal Company, which was founded by her first husband, the late Arthur Manierre. She claims her dividends dwindled from $18,000 to $3,000 per year.

SKATER WINS $100,000

Herbert Gebauer, the ice-skater, won his $100,000 suit against Thomas M. Gregory, a Pittsburgh millionaire, in Chicago, last week, for alienation of the affections of Caroline Gebauer, the plaintiff's wife and skating partner. The action was not contested.

UNDERSTUDY MAKES GOOD

While David Montgomery, of Montgomery and Stone, is absent from the cast of "Chin Chin," to undergo an operation, Roy Binder has taken the star's place and scored a big hit.

JONES LIKES FILM FIELD

In view of the present uncertain conditions in vaudeville, Aaron Jones, of the Jones, Linick & Schaefer offices, has decided to devote most of his time to moving pictures.

KEDZIE IS UNION HOUSE

The Kedzie Theatre management sent letters to Union men stating the Kedzie was a union theatre in every respect, in answer to the White Rat boycott.

STORK VISITS PAULINE FANTON

The stork visited Pauline, of Paul and Pauline, in private life, Pauline Fanton, recently and left a baby girl which was named after its mother.

USES PUBLISHERS' SONGS

Frances Kennedy, at the Palace, last week, started using publishers' songs in addition to the song routine supplied by Will Friedlander.

VAUDEVILLE FOR STRIKERS

Vaudeville is part of the daily program provided for the striking members of the Ladies' Garment Workers in Chicago.

POSTING CO. ON UNFAIR LIST

The Chicago Federation of Labor placed the American Posting Service on the "unfair list," at the last meeting.

STAGE HANDS WALK OUT

Members of the I. A. T. S. E. walked out of Bismarck Gardens last week, in support of the waiters' strike,

NELLIE NICHOLS PLANS NEW ACT

Nellie Nichols plans appearing in a new act from the pen of Tom Duncan.

MELODY LANE

HIGH-CLASS SONGS ARE IN MUCH FAVOR

Vaudeville Audiences Enthuse Over Numbers of the Better Grade—New Ballads in Demand

A marked change in the appreciation of songs of the better grade is seen in all the vaudeville houses of the country. Ballads of the higher class, which up to a comparatively short time ago would have been considered only suitable for the concert stage are now marked favorites with vaudeville audiences, and singers quick to feel the pulse of the theatre patrons are continually introducing new and meritorious songs.

There is something stable about the better grade ballad, which makes it a particularly valuable addition to a vaudeville act, as the popular song has in many instances shown itself to be a rather uncertain thing, songs which scored a great hit in one city, failing to make the slightest impression in others.

To meet this demand among the singers, almost every publisher is issuing standard or semi-high class songs, and is showing them to the best artists. Another thing of value in connection with the high class ballad is that it requires only a slight effort to place as compared with the strenous efforts necessary to popularize the average song.

TWO WITMARK NOVELTIES

M. Witmark & Sons have just published a couple of excellent novelty songs that are bound to prove widely popular. Both of the newcomers are entirely different, but each has a strong appeal that cannot help but make them universal favorites everywhere. Each is an essentially popular song and gives place to none when it comes to melodiousness and that indefinable something that makes a popular song really popular.

The first of these novelties is "Suki San," by J. Keirn Brennan and Walter Donaldson. It is a delightful little Japanese song with a tune that is bound to find its echo on all the humming and whistling lips that once hear it. The other is a rollicking number that only deaf ears could resist. It's by that pair o' Jacks, Yellen and Glogau, and its title, "When It's Circus Day Back Home," is sufficient indication of its breezy and manifold merits. The two numbers are particularly well adapted for cabaret performances, and each presents an opportunity for some very effective costuming.

BROADWAY CO. TO REMAIN

CHICAGO, March 26.—When the music publishers make their exit *en masse* from the Randolph building May 1, because of the building management's decision to make it a lawyers' and doctors' *rendezvous*, one music publishing concern—and only one—will remain. Because of a special understanding between Will Von Tilzer and the building management, made at the time Will moved his headquarters from the third floor to the greater part of the sixth floor, the Broadway Music Corporation will be permitted to remain as long as it desires. Will took the sixth floor space with the proviso that he would not be required to move under any circumstances.

"SCANLON" IS WALTER VAN BRUNT

That portion of the large audience that witnessed the opening performance of "Eileen," familiar with the people of Melody Lane, were greatly surprised to recognize in Walter Scanlon, the leading tenor, the song writer and singer Walter Van Brunt.

Walter sings the role of "Captain Barry O'Day," the romantic hero of Victor Herbert's Irish opera, charmingly, and although this is his first acting part plays it like a veteran.

HARRIS FILM PLAY FOR FIELDS

Early in August Lew Fields will commence work for the Selig Co. in a new motion picture feature entitled "The Barker" by Charles K. Harris.

The piece was originally written by Mr. Harris for the spoken stage, but upon completion was found to contain so much matter suitable for the films that Mr. Fields prevailed upon Mr. Harris to adapt it for the screen.

GILBERT'S NEW IRISH SONG

"I'm Hearin' from Erin," L. Wolfe Gilbert's new Irish song, although but a few weeks' old is attracting much attention and is being featured in scores of the vaudeville houses. It is a well written, melodious number and possesses many of the qualities that go to make a hit. Jos. W. Stern & Co. are the publishers.

"SNARE" HAS BAD ENDING

INDIANAPOLIS, Ind., March 26.—Arthur Lamb's new play "The Snare," which started out so promisingly a few days ago, came to a bad ending at the English Opera House here, today. The show was unmercifully "panned" by the critics and financial difficulties soon followed.

A CLEVER VAUDEVILLE ACT

One of vaudeville's cleverest acts is that of Santly and Norton, now appearing in the Keith houses. These two boys are in a class by themselves as far as putting over a popular song is concerned.

Their singing of "Honolulu, America Loves You," is particularly effective.

NEW B'WAY BUSINESS MANAGER

Sol Bornstein, a brother of Benny Bornstein, is the new business manager of the Broadway Music Corporation. He has been connected with several of the large musical instrument manufacturing and importing houses and has had a particularly successful business career.

MORE HARRIS FEATURE FILMS

The Chas. K. Harris Feature Film Co. will within the next few weeks begin work upon a new feature motion picture which will be released early this summer.

Mr. Harris has written the scenario for this and other pictures which will be made during the summer and fall.

MOSE GUMBLE BACK FROM WEST

Mose Gumble returned last week from a ten days' western trip on which he visited Chicago, Detroit, Pittsburgh and Cincinnati. In all these cities he states that he found the Remick song and instrumental numbers prominently featured.

FORSTER DUE IN N. Y.

Fred Forster, the Chicago music publisher, is expected in New York within the next few days. The success of the Forster songs in this city has been so pronounced that the opening of larger professional quarters is under consideration.

BROADWAY'S BIG QUARTET

The Broadway Music Corp. has a big quartet of popular sellers in "When the Sun Goes Down in Dixie," "The Cute Little Wigglin' Dance," "The Honolulu Hicki Boola Boo," and "Eve Wasn't Modest Till She Ate That Apple."

A STAR "BUTTERFLY" RECORD

Frances Alda, the Metropolitan Opera House soprano, has made a phonograph record of "Poor Butterfly" for the Victor Co. A violin obligato to her solo was supplied by Fritz Kreisler, the celebrated Belgian virtuoso.

SOLMAN WRITING SCENARIOS

Alfred Solman, the composer, who has many high class and popular song successes to his credit, has taken up the writing of motion picture scenarios and has already placed a number.

A REAL PATRIOTIC SONG

Fortune continues to favor both Ernest R. Ball and his publishers, M. Witmark & Sons. Some time ago they published a new patriotic song, "The Story of Old Glory, the Flag We Love," and steadily and surely it has come to be the great patriotic song of the day. A dignified and sensible patriotic song it is, too—just the kind that is most likely to be welcomed in days when patriotism has come to be a very serious business. Last week, Mr. Ball himself, in the course of his vaudeville engagements, happened to find himself in Washington, and of course his attractive repertoire included "The Story of Old Glory." It is needless to say that the Keith audiences there gave an emphatically enthusiastic reception to both singer and song, and many of the nation's representatives were among those whose whole-hearted plaudits greeted the fine strains of this splendid national song, with its admirably-fashioned words.

BILLY JEROME PREPARED

The array of song material mobilized by Wm. Jerome has gone into action all along the line. "Turn to the Right," "M-i-s-s-i-s-s-i-p-p-i," "There's Only One Little Girl," "We're Glad We've Got You, Mr. Wilson," "Come On Over Here, It's a Wonderful Place," "The Donkey Trot," "Some Time" and "He's a Hard Boiled Egg" is some catalogue.

Thirty-one extra choruses, sung by Arthur Whitelaw for "Come on Over Here," seems to be a record.

TITLE TROUBLE ADJUSTED

Henceforth the competition between Gus Hill and the firm of Gazzolo, Gatts & Clifford will be less keen, as they have come to an understanding about the division of territory of their respective productions, "Katzenjammer Kids" and "Hans and Fritz."

HEIN DIRECTS ORCHESTRA

Silvio Hein, who left the musical field to become a Shakespearian producer, presenting "The Merry Wives of Windsor," which played a short engagement at the Park Theatre, is back in music again.

He is directing the orchestra for the musical play, "The Six Winning Widows," which opened in Pittsburgh on Monday.

WARE AND BARR IN THE WEST

Ware and Barr have been booked for a number of weeks in the middle west by Jake Sternad. On their tour they will sing "Lonesome," "South Sea Isle" and several other Von Tilzer songs.

NEW GEORGE M. COHAN SONG

To celebrate his debut as a screen star, George M. Cohan has written a new song entitled "There's Only One Little Girl." It will be featured in all the houses where the film of "Broadway Jones" is shown.

MARION HARRIS ON ORPHEUM TIME

Marion Harris, now appearing on the Orpheum circuit, is singing the clever Harry Von Tilzer novelty song, "Just the Kind of a Girl."

MACK FEATURES NEW SONGS

Andrew Mack, who is now in vaudeville, is featuring "Night Time in Little Italy" and "Pull the Cork Out of Erin," two new songs in the McCarthy & Fisher catalogue.

FEATURES VON TILZER SONG

Frankie Fay, now appearing on the Loew circuit, is featuring the successful Von Tilzer song, "There's Someone More Lonesome Than You."

KORNHEISER HOME AGAIN

Phil Kornheiser, manager of the professional department of the Leo Feist house, is back, after a week's stay in Chicago.

GLOGAU WITH THE HARMS CO.

Jack Glogau, the song writer and pianist, has joined the professional staff of T. B. Harms, Day & Hunter.

SHARPS AND FLATS

By TEDDY MORSE.

Sammy Levy had his nails manicured last week.

Jack Glogau has retired from the Feist staff.

Moe Kleeman has a Scripps-Booth gadabout car. Very nifty.

Harry Hoch is doing a crack specialty on the Moss time.

Bennie "Remick" is polishing up his baseball talk.

Gus Edwards calls Will Cobb the "J. Whitcomb Riley" of songdom.

Lewis and Gordon bill Edward Madden as the "Master Lyricist."

Dolly Connolly has joined the Winter Garden show.

Ed Morton has a six-foot son working in Feist's Philadelphia office.

Jack Mahoney is lyricing with Percy Wenrich once more.

Alfred Bryan has written a book of poems called "Songs of Sin."

Pianos don't go hungry any more. They are fed rolls regularly.

New song just out. "I love to Tease the Noodles in My Soup."

Jeff Branen is giving away the "Bride and Groom" for $1.

Great Irish team—Murphy and Carroll. But Harry isn't Irish.

Bennie Edwards is "High-Classing" it for the W. B. & S. Co.

Arthur Fields and Buddie Bernie have been piano-acting all season.

Eddie Litchfield picks pretty girls to play for; first it was Mae Francis, now it's Frankie Heath.

David Berg is resting on his laurels since he wrote that "Quaker Girl" song.

Nat Vincent is doing a great act with Billy Tracy—in vaudeville and among the publishers.

Eddie Cox and Abraham Frankl will go as color bearers for the Music Men's Company. Both very small but quite neat, sir!

Will *you* join the Music Men's Company? There's room for all and plenty to do. Your boss might be a private under you.

The American Society for the Prevention of Cruelty to Pee-anner Players is rapidly forming. Ear players are barred.

The month of March came in just like a headliner.

The rain prevented Al. Doyle, Jack Malloy, Joe McCarthy, and a few other loyal ones from parading on the 17th.

B. K. sends in a tune to play on the "Cello" hot water bottle. He suggests "White Rock, I love your bubbles."

BURLESQUE

"HOORAY GIRLS" GET COLUMBIA SUMMER RUN

SKATING CARNIVAL A FEATURE

The good fortune of having its show selected for the summer run at the Columbia Theatre has fallen to the Burlesque Operating Co., the production chosen being "Hip, Hip, Hooray Girls." The author of this piece is Junie McCree, and this makes the second consecutive season that the honor has fallen to a production from his pen.

Manager George Belfrage has received many messages of congratulation on the selection of his show. He will provide entirely new scenery and many new costumes.

The show is a combination of pleasing personality and features. The diving mermaids is a big attraction.

A new second act, entitled "The Explorers," is ready to be put on, and will include an ice skating carnival for the finish.

The company at present includes Ben Pierce, Wm. A. Weston, Perin G. Somers, Ed Jordan, Frank Peck, Wm. Cronauer, Helen Vreeland, Tillie Storke and Maybelle Mahlum. The chorus will be greatly augmented.

The novelty musical act with the organ keyboards disguised as filing cabinets, bookcases and desk drawers is a pleasing novelty with the show and Ben Pierce's dodging of cannon balls thrown by the audience is a big laugh at every show.

SHOW SPRINGS SURPRISE

DAYTON, O., March 26.—The Lyric, a Hurtig and Seamon house, playing the No. 1 wheel shows surprised its patrons Sunday, when the "Roseland Girls" started a week's run. While it is customary in all Dayton playhouses to have the orchestra render the national anthem preceding the overture at each performance, the Lyric arranged to have the members of the company carry the melody behind the curtain. Forty voices of "Roseland Girls" entertainers found a wonderful support in about 1,400 more of the audience. The effect was inspiring and created unlimited enthusiasm.

WATSON CO. HAS BALL TEAM

The members of the Watson & Wrothe Co. have formed a baseball team. Suits were donated by Sliding Billy Watson and Ed Lee Wrothe. They issue a challenge to any theatrical company playing the same town with them, the proceeds of the game to go to any worthy charitable cause. Gus Rober is captain. Herman Gibson, c. f.; Fred Gardner, l. f.; Fred Desilver, 1st b.; Curley Johnson, 3rd b.; Billy Watson, s. s.; Gus Rober, c.; Owen Martin, p.; Sid Rankin, r. f.; Ed Lee Wrothe, 2nd b.

H. & S. BOOKING GAMES

Hook Lewis is ready to book games for the Hurtig & Seamon baseball team, to be played at the Lenox Oval, New York. The line-up is Gus Smith, p.; Frank Lippy, c.; Shereff Hook, 1st b.; Jack Stern, 2nd b.; Murray Welles, s. s.; Herman Smith, 3rd b.; Max Selig, r. f.; H. Osterbrook, c. f.; Doe Pollac, l. f.; Sid Crowley and Joe Harrison, subs.

MINER RUNS CONTEST

Manager George H. Miner made announcements and ran the diving contest for the "Hip, Hip Hooray" girls at his Bronx Theatre last Thursday. Five amateurs gave an interesting and amusing exhibition for the cups.

SIGN FOR NEXT SEASON

Raymond Paine, of Paine and Nesbit, has been engaged by Arthur Pearson for his "Step Lively Girls" Company on the Columbia Wheel next season. Rich McAllister, Harry T. Shannon and Maude Heath, of this year's company, have also been signed for next season.

AID FOR ROBLES

The friends of Charles Robles, who was suddenly stricken blind while with the Al Reeves Show, are asked to come to his assistance in raising a sum sufficient to enable him to secure medical treatment. Ike Weber will acknowledge all contributions.

FRANK FARBER DEAD

Frank Farber, electrician of the "Grown-Up Babies," died March 15 at his home in Philadelphia, after a three months' illness. He was buried at Mount Peace Cemetery. Mrs. Farber is a member of the "Grown-Up Babies" company.

ISSY GRODZ, MANAGER

Issy Grodz will manage the "Hip Hip Hooray Girls" for the rest of the season. Geo. Belfrage will remain in New York to look after the summer run. Rehearsals start in Baltimore, April 16 and the new show will open in Pittsburgh, April 30.

HARRIS & LYMAN SIGN UP

Al Harris and Grace Lyman will begin a three-year engagement with Hurtig & Seamon next fall. This summer they will go to the country for nine weeks, where they will speed around in a new $4,500 Overland car.

STEPPE TO PRODUCE

Harry Steppe has signed with Jos. L. Weber to produce musical comedy stock at Weber's Plattsburg (N. Y.) Theatre. The stock is to open about June 1 with "Some Vacation Among the Soldiers."

"MUTT AND JEFF" FOR GRAND

Ben Levine and E. Relkin will open the season at the Grand Theatre, New York, with "Mutt and Jeff," April 30. Stock burlesque will probably follow.

PECK ON BUSINESS TRIP

George Peck, manager of the A. B. C., is visiting Buffalo and Pittsburgh, and it is expected that deals for houses in those towns and in other stands will be completed before he returns.

VAUDEVILLE FOR WELCH

Ben Welch will close his show at Poughkeepsie, N. Y., early in May, and will immediately begin his annual vaudeville engagement over the United Circuit at Shea's, Buffalo.

THE HOWARD STOCK

John J. Black will produce the festivities at the Howard, Boston, this summer, assisted by Otto Orletta, Hugh Flaherty, Sue Milford, Winnie DeWall, and Peggy Wilder.

BILL McINTYRE IN VAUDEVILLE

Wm. McIntyre and Jules Bennett opened on the Loew time last week. They may open with the Morrow Stock at the Trocadero, Philadelphia, in April.

FLORENCE ROTHER FOR "MAIDS"

Florence Rother, now with the Ben Welch Show, will be prima donna with the "Maids of America" next season.

LEW HERMAN JOINS REVUE

DECATUR, Ill., March 25.—Lew Herman, who was in Decatur recently, has joined the "Song and Dance Review."

FAY RETURNS TO SHOW

Gus Fay rejoined the "Tourists" at the Star, Brooklyn, March 26.

SUMMER STOCK FOR LOWER EAST SIDE

LIEBERMAN TO BE IN CHARGE

The Lower East Side will again have summer stock burlesque a'top the roof of Kessler's Theatre, Second Avenue and Second Street, beginning June 1. Jake Lieberman, who engineered the summer stock campaign at this theatre last summer, will again be in charge.

It is the purpose this summer to have a company of twenty girls and twelve principals in the weekly cast. Negotiations with various principals appearing in Columbia shows to play the engagement are now in progress. Frank P. Murphy and Pat Kearney, who appeared in the cast last summer, have already been re-engaged.

A well known musical comedy producer has been engaged to stage the book and numbers. A number of new burlesque scripts will have their New York premier during the run of burlesque at this house. The purpose of trying out these scripts will be to decide their suitability for permanent use. These scripts will be loaned to Lieberman by several of the producers on the Columbia and American Circuits who intend using them during the coming season.

BURLESQUE NOTES

Maurie Mitchell and Mabel Orell were special guests at a dinner given by the "New York Girl" Co. at Pabst's, New York, last week. The Andrew Sherry Revue entertained for the occasion.

Barney Gerard at Miami, Fla., umpired on bases in a game between picked nines of the Philadelphia Athletics and the Boston Braves, who were training in that city until the 24th.

Jimmy Frank reached New York last week in advance of the "Hello New York" Co. after a 28 weeks' trip with Sam Sidman.

Eddie Malden, formerly with Fred Irwin's Big Show, is now in Vaudeville, a member of the team, Meyers, Townsend and Malden.

Joe Levey has returned from Australia, where he was a vaudeville favorite and is in the Alamo Cabaret.

Al Reeves is negotiating with a well known burlesque comedian to feature in his next season's show.

Helen Davis will open a theatrical hotel in New York at the close of the present season.

Billy Pecan, the popular Columbia drummer, is recuperating on Long Island.

Lucille Demott closed with Peter Clark's Show March 16, owing to illness.

Johnnie Walker closed 24th with the Bon Tons to go into vaudeville.

Stanley McAvoy will close with the Sam Sidman Show on March 31.

Irving Sands is re-engaged by P. S. Clark for next season.

Harry S. LeVan goes with the Tango Queens next season.

May Le Moyr left Sam Howe's Show at Pittsburgh, March 17.

PLANS BIG FILM HOUSE

TERRE HAUTE, Ind., March 26.—One of the most modernly equipped film distributing houses west of New York will be completed here before the end of June by the Lyric Film & Supply Co., of which Maurice Less is president and manager. The new structure will be of modern fireproof construction with pressed brick front and canopy of steel running the length of the building. The cost of the property and building is approximately $12,000.

FAIRBANKS YALE FAVORITE

NEW HAVEN, Conn., March 24.—The annual votes taken by Yale seniors on their stage favorites resulted in Douglas Fairbanks coming out in the lead as their favorite actor, with a total vote of 58. Forbes-Robertson received 50 votes and David Warfield 28. Of the actresses Maude Adams led with 78 votes, Marguerite Clark came second with 22 votes and Elsie Ferguson came third.

THEATRE FIRE CAUSES PANIC

HOBOKEN, N. J., March 25.—Fire in the film operating booth of the United States Theatre here caused a panic of more than 800 persons when stifling black smoke filled the auditorium. The fire was confined to the metal lined booth and did about $1,000 damage. No one was hurt.

RAWLS TO SUE FOR $30,000

SPOKANE, March 22.—William Rawls, who was severely slashed with a razor by a negro porter in the Northern Pacific station recently, will be disfigured for life. He has begun action against the railroad company for $30,000 damages.

TOWNS WANT GOOD SHOWS

TERRE HAUTE, Ind., March 26.—Brazil, Clinton and Sullivan, Ind., and Paris, Ill., which have been unable to obtain any road shows this season, are all looking forward for the circus and carnival season to open, hoping to be favored in this line. All are good show towns.

MRS. GREENWALL SUED

NEW ORLEANS, March 22.—The Dauphine Investment Co., owner of the Dauphine Theatre have begun suit against Mrs. Henry Greenwall for $21,000, alleged to be due for back rent of the theatre.

MARGARET BRAINARD MARRIED

BOSTON, March 26.—Margaret Brainard, leading woman in "Nothing But the Truth," was married here last week to G. K. Worms, a New York banker and broker. She will leave the stage.

PRESTON GIBSON DIVORCED

WASHINGTON, March 24.—Mrs. Grace McMillan Gibson was granted an absolute divorce from Preston Gibson, the playwright, and was given the custody of the children here last week.

ZIEGFELD BALL APRIL 10

The annual ball of Ziegfeld's "Follies" and "Midnight Frolics" will be held Tuesday night, April 10, on the New Amsterdam Roof.

KATZENBACH IS MANAGER

TERRE HAUTE, Ind., March 26.—Shannon Katzenbach, former treasurer of Grand and Varieties Theatres, has taken charge of the American Theatre as manager.

ACTRESS AND AUTHOR ENGAGED

The engagement of Zitelka Dolores, of the "Midnight Frolic" company, to George Bronson Howard, the author, has been announced.

GROSSMITH REJOINS CAST

After an absence on account of illness, Lawrence Grossmith returned to the "Love O' Mike" cast last Thursday night.

PREPAREDNESS!!

Yes, that's it! Preparedness means success in every field of endeavor. The question is, Mr. Performer,

ARE YOU PREPARED?

Prepared for what? For the time, big or little—when you walk out upon the rostrum to do your act and strive for the plaudits of the multitude; and how can you best achieve that end? By singing,

"OH JOHNNY! OH JOHNNY, OH!"

WORDS BY ED ROSE **MUSIC BY ABE OLMAN**

This song has proven the U-Boat of song hits—Ask Nora Bayes, Henry Lewis, Brice and King, Ruth Roye, Florence and Frank Moore, Whiting and Burt, Dainty Marie, Young Waldron, Ryan and Joyce, Marie Empress, and a hundred other stars who are now creating a furore with this Song

FORSTER MUSIC PUBLISHER, Inc.

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TOM PAYTON, Manager

CHICAGO: 42 Grand Opera House Bldg.
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KATHERINE MURRAY

THE MAGNETIC SINGING COMEDIENNE

ASSISTED BY **MURRY RUBENS** AT THE PIANO

FOX'S RIVIÈRA THEATRE—March 26-27-28 FOX'S AUDUBON THEATRE—March 29-30-31 and April 1

Next Season Booked on the Orpheum Circuit

Personal Direction—EDGAR ALLEN

THE BALLAD BEAUTIFUL

CALLING ME HOME TO YOU

An instant and positive success. If you want a song that will immeasurably strengthen and improve your act send for this really great ballad.

ORCHESTRATIONS IN Eb AND C, 15c.

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VAUDEVILLE REVIEWS

(Continued from Page 8)

HAMILTON

(Last Half)

Talking acts with a bit of dancing here and there, were the general thing on the bill at this house for the last half. In quality, these acts were of the neighborhood house feature variety.

The opening turn was Chas. Ledegar, "The Flying Dutchman on the Wire." Besides being an adept wire walker, Ledegar is somewhat of an eccentric comedian. His talk is good and humorous. The act is a good opener.

Allen and Franic, who followed, indulge in chatter and dancing. The dialogue is not quite as wholesome as might be expected, as was shown by the impression made on the audience. The eccentric dancing of the couple, however, was exceptionally good and carried the act over.

Bernard and Lloyd appeared in their comedy skit, "See My Lawyer." The boys have a novel and humorous turn. It might be suggested for the value of the act, however, that Lloyd eliminate the use of the ballad and in its stead use the straight song of which Bernard sings the parodies. This change would add a great deal to the act.

"The Harmless Bug," a comedy playlet, was a very suitable offering for the bill.

Howard & Parks, in the next to closing spot, appeared to be the hit of the show. Their dialogue is amusing and humorous and the man's eccentric and acrobatic dancing was to the liking of the audience. The girl has plenty of personality and ability.

A musical revue, entitled "Bit o' Scandal," was in the closing spot. The act is elaborately staged, but voices were lacking. The girls in the act are pretty and good dancers. Their voices in the opening number were weak and it was only through the hard work of the comedians that this deficiency was overlooked by the audience. The prima donna has several lines to speak which, being uttered by a woman, leave a suggestive impression. It would be much better if these were left to the use of the comedians.

A. U.

AUDUBON

(Last Half)

This bill was far below the standard of entertainment usually offered at the Audubon. In the first place, Audubon audiences like to hear popular songs, and there was no singing act on the bill. The program consisted of only four acts: acrobats, a playlet, a performing dog and a Russian dance troupe. All of the acts, excepting the playlet, are either openers or closers. The bill lacked the meat necessary for a good vaudeville show.

The above is not meant to imply that the acts presented were poor. In fact, they were fairly good ones of their kind.

The Bronze Apollo Trio opened the show. Their statuesque appearance always gets applause. They possess perfect physiques and really give the appearance of three bronze figures. Their work, however, is very commonplace, and if it were not for the bronze novelty the group would find it hard-going. As it is, they acquit themselves satisfactorily in the initial spot.

A slapstick comedy followed the trio.

"All Wrong," a comedy playlet, was the next vaudeville act. The plot of this is slightly off the beaten track, while a surprise ending puts a big finish on the offering. The playlet is satisfactorily acted and goes over with a bang.

Ed Vinton can justly be proud of his dog, Buster. This canine performs so intelligently that one is almost forced to believe he understands the English language. If a dog can have such a thing as a magnetic personality, Buster possesses this attribute, successfully winning his way to the hearts of the audience.

The show was closed by the Horlich Family, which will be reviewed under New Acts.

H. G.

HARLEM OPERA HOUSE

(Last Half)

Arthur Whitelaw was out of the show Friday night on account of illness, and the substitution of an emergency act in his place somewhat disarranged the bill.

The Gallons, a comedy juggling act, was the opening turn.

Wells and Lee, an emergency act, were placed in the second spot. If this is the type of emergency act sent to the average neighborhood theatre, it would be a mighty fortunate thing for the house if its original billing could be kept intact. The dialogue of the turn was nothing but a lot of burlesque bits, which reek with suggestiveness.

Van and The LeNoir Sisters seemed to come at the right moment to start the show. The "nut" material used was just to the liking of the One Hundred and Twenty-fifth Street audience.

E. E. Clive and company appeared in the comedy playlet "One Good Turn." Mr. Clive is a capable comedian, but he needs a new vaudeville vehicle. The present one is a bit tarnished from over use in the neighborhood theatres.

As a special attraction for the evening Bob Carson, who plays the "detective" in "The Great Secret," made a personal appearance.

The Boys Banjo Jazz Band livened things up considerably after the picture. The act was a novel offering for this house and was well received.

Sol Levoy, following the Jazz Band, made a very good impression.

Richards and Kyle offered their comedy skit, "Club Night." It seemed as though the material used in this act was not foreign to the lives of the "Harlemites" and, as a result, the act made a hit.

"The Great Jensen," magician and illusionist, had the closing spot of the show. Jensen works very fast, but not fast enough to avoid detection. His material is the usual routine of the average magician, with no startling stunts.

PROCTOR'S 23rd ST.

(Last Half)

The patrons of this theatre were treated to a bill of exceptional merit last week. There were ten acts, well arranged and running the whole gamut of variety.

Betty Bruce Stewart opened with her repertoire of dances. She received a big hand for the spot.

Willy Fields just manages to get over, being saved by a "dope" characterization. Much of his material is poor and is not bettered any by his manner of presentation. His "hello" and "good-bye" numbers for an opening and close are good.

Edythe and Eddie Adair have a routine of Lilliputian chatter, using a shoe-store setting. Although they have gags of a related nature, funny lines and situations are few and far between.

Lulu Coates and her Cracker Jacks scored heavily in the fourth spot. The three boys are very clever dancers and manage to please the audience, despite the handicap given the turn by the woman's attempts to dance and sing. She can do neither.

Flavilla made the first big hit on the bill. She has a very pleasing personality and extracts tuneful music from an accordeon. This act is of big-time calibre.

Roy and Arthur, jugglers and cut-ups, opening in blackface, brought forth vehement applause. The burnt-cork member of the team breaks up a lot of dishes, but he does it in a comical way.

Ryan and Joyce have a pleasing way of presenting their songs.

The Joy Riders have improved their work in their musical comedy tab, and the audience liked the turn throughout.

Joe Towle cleaned up. The house was roaring all the time he was on the stage.

Kane Brothers are two of the most neatly dressed acrobats the reviewer has seen in some time. Their balancing work is very striking. This act closed.

J. L.

HEADLINE ACTS

DIKE LEWIS
THOMAS & CRADDOCK
Singing, Talking and Comedy
IN VAUDEVILLE

FRANK RITA
McNELLIS AND REYOS
In "The Waning Honeymoon"
BY FRED J. BEAMAN—A COMEDY SKETCH CLASSIC

RUSSELL'S DANCING MODELS
In a Scenic Dancing Novelty
Booked Solid

AGENTS, LOOK US OVER
TIMMONS and EDDY
BACK IN TOWN
Refined Singing, Violin and Piano
IN VAUDEVILLE

WILLIAM EDMUNDS In their latest Comedy success EDNA LEEDOM
GOING TO THE WEDDING
ALWAYS WORKING. I wonder why? Direction MAX GORDON

ABSLAM SHARIFF
Presents
"COXEY'S ARMY"
DIRECTION MARK MONROE

Buhla Pearl
A Garden Spot on any Bill
Touring Loew Circuit Direction, Mark Levy

Mabel Harper
The Funbeam of Vaudeville ELSIE WEBER at the Piano

JOHNNY CORA
Wiesser and Reeser
A Breeze from the South. DIRECTION SAM SHANNON

ROBERT, STUART and ROBERT
FROLICS OF 1916-17
BOOKED SOLID—LOEW CIRCUIT REP. SAM BAERWITZ

JACK MATT
CAMPBELL & MEEKER
IN VAUDEVILLE

EUGENE EMMETT & CO.
In the Rural Musical Comedy, "TOWN HALL FOLLIES"
RAYMOND FRAZIER, Principal Comedian

EMILIE SISTERS DIRECTION LEW GOLDER
DAINTY AERIALISTS

ETHEL MAE BARKER
"KUBELIK IN PETTICOATS"

HITS **HARRY VON TILZER** HITS

HITS

OUR BIG BALLAD HIT WITH POEM
"SOMEONE'S MORE LONESOME THAN YOU"
OUR BIG HAWAIIAN SONG HIT
"ON THE SOUTH SEA ISLE"
OUR BIG NOVELTY SONG HIT
"JUST THE KIND OF A GIRL"
ANOTHER—LAST NIGHT WAS THE END OF THE WORLD
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LINCOLN SQUARE

(Last Half)

The Fritsches balance themselves on chairs and tables with considerable dexterity. However, the man is entirely too reminiscent of Bert Melrose in his work. Not only does he do the famous "Melrose fall," but his clowning for this part of the act is very much of the Melrose type although, of course, it does not get over with the same effect.

Fred Webber is a versatile ventriloquist. The audience liked his work and was generous with applause on Thursday afternoon.

At this point the vaudeville performance was broken into by the tenth episode of "The Secret Kingdom."

Viola du Val was next. The house was very cold to her, even to the point of discourtesy. When they heard the first few notes of her opening classical number a noticeable unrest began. Miss du Val possesses a good voice, nevertheless. But the Lincoln Squarers did not seem to want this kind of an act. Later, Miss du Val switched to some ragtime selections, but her idea of how ragtime should be sung recalls the saying: "Shoemaker, stick to thy last!" Miss du Val has a voice suited only to classical selections.

Maude Leone scored a big hit with her playlet, and deservedly so. She is an accomplished actress and possesses a rather good vehicle.

Thanks to Bert Wheeler, Moran and Wheeler scored the big hit of the bill. Moran is nothing more than a "feeder" for Wheeler, and a poor one at that. He seems to lack stage composure. He delivers his lines in a sing-songy way.

Wheeler, however, more than atones for his partner's faults. This lad can hold his own with any "nut" comedian. He has personality, "pep," and, above all, originality. He never allows his work to become stupid routine. This reviewer has seen him on many occasions, and he has never done the act the same way twice, but always goes over big. He has all the earmarks of a big timer. The act was a riot.

Gangler's Dogs closed the show. The tricks these animals do, while not appearing difficult, are well done and are put over neatly. The dog whose name sounds like "Squib" does the brunt of the work and is a clever canine. H. G.

RIVIERA

(Last Half)

On Friday afternoon a great majority of the audience at this theatre were women. As a result, the "Ladies Reducing Parlor," the feature of the bill, found it rather hard going, as it is obviously a man's act. The act seems more suited for burlesque than for vaudeville consumption, particularly in a neighborhood like the one in which the Riviera is situated.

The act is a very good one of its kind. The lines are, for the most part, entertaining. The idea is a good one. The principals play their roles well, particularly "Peggy." The thin and fat comediennes are well built for their parts. The girls in the act are most attractive and are perfectly shaped. The reducing exercises seemed to appeal to the audience more than anything else in the act.

The show was opened by the Four Casters. They perform some difficult feats on bars and win deserved applause from the audience.

Dave Kindler, in the second spot, will be reviewed under New Acts.

Harry Stafford and company were seen in a new playlet, reviewed under New Acts.

Katherine Powell is appearing on Fox time under the name of Katherine Mills and is still assisted by Adele. Her dances are done with considerable grace, and the audience showed that they liked her offering. Her opening number, which seems to be new, is not on a par with her other numbers, and the act would be improved by its elimination. Her last two dances are her best.

Seymour and Seymour will be reviewed under New Acts.

The show was closed by the "Ladies' Reducing Parlor." H. G.

SEVENTH AVENUE

(Last Half)

Roberto, who juggles and balances with remarkable skill, opened the show. The act is an excellent one of its kind.

The feats appear most difficult, but Roberto executes them with apparent ease. He does not indulge in "stalling," but works hard every minute of his turn. The woman who assists him has a winning manner that contributes to the success of the act.

Stewart and Keeley started slowly, but with the first of their dancing specialties the act took on speed and pleased the audience. On the whole, the stuff that the act uses is original. But, unless they are the first of a thousand and one acts to say, when they begin stepping after a song number, "For no reason at all we will now dance," they should eliminate the line from the act. Audiences become tired of hearing every man-and-girl act use this line, and it does not help an act to carry a thing so trite. It was funny the first time it was used. The act had no trouble going over successfully.

Dorothy Wahl and the Curtis Boys have a classy act. The trio was more generous with its routine than when last reviewed by THE CLIPPER.

Jimmy Flynn received a warm hand when the card boys announced him and he sang several songs well. There is no reason for a crimson "spot" throughout his turn. He could sing his numbers as well on a lighted stage, and this continual use of the spotlight detracts from its effectiveness when some other act really needs it.

"The Punch" is a clever playlet that is reviewed under New Acts.

O'Connor and Dixon "cleaned up" as usual. The "nut" of this team could get a laugh out of an undertaker with a cracked lip. The straight is all that can be desired, and comes in for his share of the honors.

Weimers and Burke closed. This team of dancers put their stuff over in a highly original way, and have no difficulty in scoring in the final spot. H. G.

EIGHTY-FIRST STREET

(Last Half)

The DeBars opened, the man starting his act by asking the assistance of a boy in the audience. The performer goes on stage and hands the lad a "plant" egg. He then has the youngster step upon the stage, and the rest of the bit consists of handing the boy eggs, which the latter drops, and a sleight-of-hand trick. This business belongs to vaudeville's yesterdays.

The remainder of the routine consists of the water trick, making thin streams appear from the floor, from tables, teddy bears and even from the performer's feet. This part of the turn is very striking, completely bewildering the audience.

George Skipper and Myrtle Kastrup use cross-fire talk, sing, dance and delineate two "dopes." Outside of Skipper's singing, there is little of merit in the turn. Even after they have finished their Chinese "dopes" they continue to work in a pale "spot," much to the detriment of the act.

Emmet J. Welch and his minstrels scored a big hit. The act has a number of side-splitting gags which the end men handle in a capable manner. The harmonizing is poor but the individual song numbers are fair.

"The Flying Torpedo," a film drama, was a patriotic, thrilling and spectacular story.

After intermission, Ralph Herz, billed as the musical comedy star, entertained for fifteen minutes. Herz gets off the beaten path in both material and presentation, and the audience liked his work. He recited two poems—one about his shadow being his only true friend, while the lights were so arranged that his shadow was flashed on the curtain; another, Service's "Ballad of the Brand." Both were well done.

Loyal's Toque was in the closing spot. J. L.

HEADLINE ACTS

ANN DARE
In Vaudeville
DIRECTION CHAS. FITZPATRICK

HUGE AS THE ALPS IN CLASS
THE JIMMIE SHEA TRIO
Jimmie Shea, Earle Rickard Harry Donnelly
Direction, Lee P. Muckenfuss

Vivian Lee Bert
Lawrence, Daly and Lawrence
COMEDY—SINGING AND DANCING ACT
IN VAUDEVILLE ADDRESS—CLIPPER

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DE LITE, STEWART and HARDY
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In Vaudeville

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IN VAUDEVILLE

Ray Lynch Arthur Clay
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FOUR AMERICAN BEAUTIES
A BIG SURPRISE
Fred Slater Lew Price

ELEANOR FISHER
IN VAUDEVILLE

Margaret Young
Descriptive Singer of Exclusive and Popular Songs
DIRECTION MAX HART

FRANKIE FAY
SINGING COMEDIENNE
Direction PAUL DURAND

JOSEPHINE LENHART
The Diminutive Songster
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JEAN ADAIR

IN

"Maggie Taylor—Waitress"

Direction Lewis & Gordon

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FRANK STANLEY

IN

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DIRECT FROM THE NUT FACTORY

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Stuart Barnes

Direction JAS. E. PLUNKETT

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Wishes to Be Known in Future Under Her Own Name

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Fool, Fiddle and Voice in Fun and Folly

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Dainty Dancing Duo

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Direction STOKER & BIERBAUER

MAZIE KING

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NOLAN and NOLAN

JESTING JUGGLERS

Direction NORMAN JEFFRIES

THE READES

Slack Wire Juggling Novelty

Direction RAY HODGDON

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THE "BUTTERFLY GIRL" OF VAUDEVILLE

TANEAN BROS.

A comedy show; the half brought big attendance to the roof Tuesday night. The aerial house appears to have struck a gait of late. The house did not fill up early Tuesday night. But by 9 o'clock had a fine gathering * * Tanean Brothers No. 2, a blackface musical team, started the laughs and secured a steady stream throughout their offering. The men use a good comedy idea in their xylophone work, which goes over handily.—Sime, "Variety."

VAUDEVILLE ACTS

(Continued from page 9)

SAM MANN & CO.

Theatre—*Palace.*
Style—*Playlet.*
Time—*Forty-four minutes.*
Setting—*Special.*

To go into the plot of "The Question" in a limited space is impossible. Aaron Hoffman's farce playlet, in which Sam Mann is starring, is a deluge of plots, sub-plots and counter-plots, all of which in the final analysis, are unimportant except to serve as a means for Mann in the role of "The Question" to expound his philosophy.

The plot, boiled down to a capsule, may be stated as follows: There is all sorts of trouble in the library of Mr. Moore's country home. Theft, lies, infidelity, and all the other deadly sins seem to abound there. Love seems to be an unknown thing in the Moore household.

A quaint old German, portrayed by Mr. Mann, enters upon this state of tumult, and in forty-four minutes puts everything to rights. His ways of doing so are very singular and his philosophy most original. He finally discloses his identity to those he has saved and put upon the path of right. He says his name is Reason.

Keepers from the lunatic asylum come in as the anti-climax. They recognize "Reason" as one of their inmates and take him home with them.

The playlet is very "talky." In fact, the lines are the best part of the playlet. But a little talk goes a long way with a vaudeville audience and it is questionable how many vaudeville audiences are going to welcome forty-four minutes of it.

A lot of nonsense in the first part of the playlet before the entrance of Mr. Mann could easily be eliminated. The "patching up" at the end takes entirely too long and should be done in half of the time. Someone with a blue pencil is needed to bring the playlet down to sensible running time.

The playlet is certainly unusual. The acting in it is to be commended. The lines are very entertaining. But brevity is the soul of wit—particularly on the vaudeville boards. H. G.

THE BALLAD TRIO

Theatre—*Eighty-first Street.*
Style—*Musical.*
Time—*Sixteen minutes.*
Setting—*House set.*

The Ballad Trio offer a refined musical entertainment.

The first selection is sung off stage by the female member, while the two men accompany her on the piano and flute. This is followed by a piano and cello duet. The woman appears for the next number and sings to the accompaniment of the two instruments. The pianist renders a solo, after which the act is closed by a trio number.

The music is admirably played and the songs are well sung. Despite the fact that the act, in its present form, is hardly fitted for vaudeville consumption, the ability and material for a good act are there.

In the first place, the trio must strive for more stage effect. The entire first number, for instance, is sung off stage. This is bound to become tiresome because an audience likes to see the person who is performing. How much better it would be to open with a pretty stage picture and an amber spot.

Then, again, the three give the impression of parlor performers. There is too long a wait between numbers. One number should follow another in the quickest possible succession in an act of this kind, else the turn is sure to drag. This slow connection of numbers was particularly noticeable before the piano solo.

When the act is speeded up and more consideration given to appealing to the eye, and when the trio cultivate more stage presence, the act will be a corkingly good one of its kind. H. G.

"THE PUNCH"

Theatre—*Seventh Avenue.*
Style—*Playlet.*
Time—*Sixteen minutes.*
Setting—*Office set.*

"The Punch" is a well-acted playlet with an entertaining plot and should experience a very successful run over the Loew Circuit.

There are four characters, all with good parts: Jim, the office boy; Miss Moore, an actress; Bob Cartwright, a playwright; Mr. Manners, a theatrical producer.

The plot deals with the efforts of Cartwright to persuade Manners to accept his play, rejected because it lacks "the punch."

"When you can give me a good punch, I'll put on your play," the producer declares.

Miss Moore, who is Cartwright's wife, applies to Manners for a chance to show her histrionic ability. He allows her to read some lines from Cartwright's play and is struck with her natural ability. One thing leads to another until he tries to kiss her, whereupon Cartwright enters and plays the rescuing hero, giving the producer one well-aimed "punch."

The producer remembers his promise to Cartwright, decides to produce the play with Miss Moore in the leading role, and all ends happily as the curtain descends. H. G.

DOOLEY AND NELSON

Theatre—*Royal.*
Style—*Comedians.*
Time—*Fourteen minutes.*
Setting—*House set.*

These two fellows do a little of everything and do each thing well. They open with a song. This is followed by a dance. One of them performs a drum solo. The other entertains with an eccentric bicycle trick. An imitation of Bernard Granville is given. The ukelele is brought into play by one of the boys, while the other does a screamingly funny burlesque of Hawaiian hula dancing. They end with a cowboy song, accompanied by a clever manipulation of a lasso.

They rightfully style themselves "six cylinder comedians." They run on six cylinders—and then some!

The only suggestion to be made about the act is with reference to the drum specialty. Either the drummer should play more quietly or the orchestra should come out stronger. As matters stand, the contrast is too marked.

This act should be able to hold its own on any bill. Real six cylinder comedians are scarce as hen's teeth, and these boys have the goods. H. G.

GEORGE FELIX AND GIRLS

Theatre—*Proctor's 125th St.*
Style—*Comedy, singing, dancing.*
Time—*Fifteen minutes.*
Setting—*Box.*

The turn opens with the two Doll girls singing, after which one announces that they are expecting their Uncle Tight, who has plenty of money. When the uncle comes, he is carried in, drunk. He tells the girls that he has been to a cabaret and that he is going to have the performance repeated. The girls do not divulge their identity, and tell him that they will put on the show for him.

While Felix does some very funny "souse" business, the girls change dresses. Two or three times they appear with singing and dancing numbers. One is a very graceful dancer and the songs are put over satisfactorily.

Although the germ of the plot hinted at in the early exposition is lost track of before the close, the entire routine moves along smoothly. Felix is a comedian of ability and has some strikingly funny stunts. The Doll girls lend him able assistance. J. L.

HEADLINE ACTS

ROBERTS CLINTON
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Singing, Dancing and Talking
IN VAUDEVILLE

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TRICK VIOLINIST
The Boy With the White Violin
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WESTERN NOVELTY ACT
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ALICE **MORIARITY SISTERS** MOLLY
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VAUDEVILLE HEADLINE ACTS

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The Best Novelty of the Season
IN VAUDEVILLE

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GRINDELL AND ESTHER
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IN VAUDEVILLE — Direction, Jo Paige Smith

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GREENLEE and DRAYTON
IN VAUDEVILLE
Direction MORRIS AND FEIL

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Vaudeville's Unique Animal Novelty
RATS AND CATS
DIRECTION ROSE & CURTIS

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Direction CHAS. FITZPATRICK

AL JOE
CONRAD *and* CONLEY
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Buch Brothers
SHIP AHOY, BOYS! — SPILLING THE BEANS

JOE COOPER and HARTMAN BELLE
Direction ARTHUR J. HORWITZ

TOM FRED
JAFOLLA and ARNOLD
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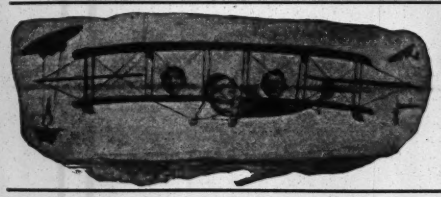
Direction LEW LESLIE



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IN VAUDEVILLE — Direction MARK LEVY

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DOLLY & LEWIN
IN A
School, Fool and a Flirt
IN VAUDEVILLE

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Presenting THE NEW JANITOR
DIRECTION MARK LEVY

BILLY NEWELL AND ELSA MOST
With MENLO MOORE
W. V. M. A. — U. B. O.

SAM LAURA
DAVIS & WALKER
A Lesson in Dancing—Norman Jefferies

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BY TOMMY GRAY

ALL GIRLS
Darling Saxophone Four
DIRECTION MARK LEVY

ORIGINAL
THREE MELVIN BROS.
America's Most Sensational Gymnasts—Classiest Act of Its Kind

INTERNAT'L LEASES LEXINGTON

The International Circuit management has taken a year's lease on the Lexington Opera House beginning the first of next August. This season the International shows have played the Lexington on a sharing basis.

Players Engaged

Thomas Mitchell for "Nju."

Adele Klaer for "The Grasshopper."

Charles Webster for "The Grasshopper."

Dorothy Cheston for "The Little Man."

Alice Esden by Howard Hall for "No. 355."

Norma Mendoza for "Boys Will Be Boys."

George P. Smithfield by the Devereux Players.

Elnora Kirwin for "The Beautiful Unknown."

Ann Andrews by Urban and Ordynski for "Nju."

Florence Martin by Frank Keenan for "The Pawn."

Beth Franklyn by John Craig for Garrick Theatre.

Edith Randolph by Clifford Devereaux for leading roles.

Leo Donnelly by A. H. Woods for "A Small Town Girl."

Marilynn Miller by the Shuberts for a period of ten years.

Eva Olivetti by F. Ray Comstock for "Very Good, Eddie."

Grace Valentine by John Craig for "He Said and She Believed."

Harry Stanford by Messrs. Urban and Ordynski for "Nju."

Lois Meredith and Mabel Frenyear for "The Man Who Lost."

Edith Lyle and William J. Kelly for "The Man Who Lost."

Paul Cazeneuve by A. G. Delamater for "The Master of Arms."

Frank Mills by Messrs. Urban and Ordynski for "Nju."

Philip Tonge by the Washington Square Players for the current bill.

Dore Davidson by Geoffrey C. Stein for "The Awakening of Spring."

John Mason and Irene Fenwick by Lew Fields for "Bosom Friends."

John L. Shine for "Magic" and Glenn Hunter for "The Little Man."

Charles Purcell by the Messrs. Shubert for "The Beautiful Unknown."

Minna Gale Haynes by Cohan and Harris for "A Tailor Made Man."

Florence Auer by Messrs. Elliott, Comstock & Gest for "The Wanderer."

Mabel Carruthers by Sam and Lee Shubert for "The Woman Thou Gavest Me."

Florence Huntington, by John Craig and Mary Young for "He Said and She Believed Him."

Frank Kemble Cooper, Lynn Fontanne, Louise Edgard, Herbert Druce, J. M. Kerrigan, Colin Campbell, Douglas Ross, Leslie Ryecroft, Eleanor Scott L'Estelle and Lillian Bernard by Klaw & Erlanger for "Out There."

ACTORS TO AID BENEFIT

Friday afternoon at the Knickerbocker Theatre a benefit performance in aid of the New York Anti-Vivisection Society will be given. George Arliss, Thomas A. Wise, Henry Miller, Ruth Chatterton, Henri de Vries, Clifton Crawford and Clara Tapper are among those who will appear.

RUTH MAYCLIFFE TO ACT

Ruth Maycliffe, in private life the Princess Braganza D'Avelar, is preparing to return to the stage. The Prince was killed several months ago during an uprising in Lisbon, and his widow has determined to return to her old work. Her last appearance here was in "Officer 666."

DON MEANY IN NEW YORK

Don Meany, the publicity promoter, who is now located on the Pacific Coast, came to New York last week on a business trip.

CAINE PLAY OPENS APRIL 19

"The Woman Thou Gavest Me" will have its premiere April 19 in Boston.

DEATHS

CHARLES B. WARD, the original Bowery Boy, died March 21, at Roosevelt Hospital, New York, after a long illness culminating in pneumonia. Services were held in the Broadway Funeral Chapel, March 23, and interment was made in the Actors' Fund Plot, Evergreen Cemetery, Brooklyn, N. Y. He is survived by his wife, Katherine Klare. He was born 52 years ago in Pittsburgh.

A. L. WILBUR died in Boston March 23 of arterial sclerosis, after an illness of several weeks. In 1876 he became associated with Gus Frohman in the management of the Callender Georgia Minstrels. He was later in a score of theatrical ventures. The firm of Stair & Wilbur acquired several theatres in the West and owned the United States Amusement Company, controlled the Majestic, West End and American theatres in New York. They built the Majestic in Brooklyn. Wilbur has been associated with the Shuberts in Boston with the management of the Majestic and Wilbur theatres. He was 60 years old.

JIM CONNORS dropped dead from heart disease at New Cumberland, W. Va., March 16. He was known in private life as Jack V. Hester. He was a member of the original team of Connors Brothers, Jim and Johnny. Later he doubled with Dan Gracey. Connors was a singer, dancer and Irish comedian and in his day was a writer and producer. The funeral services took place at the home of his sister, Mrs. William Brown, 23 Argentine Place, Pittsburg.

MRS. D. M. SIMMONS, Daisy Markre, died at Pittsfield, Mass., recently. She toured the country in some of her own plays and for some time she played the role of Topsy. Services were held in New York at the Little Church Around the Corner and burial was in the Evergreen cemetery. Miss Markre leaves an aged mother, Mrs. Frankie Gonzalez, a former actress. She left a bequest of $500 to the Actors' Fund.

MRS. PEARL BRAGG, wife of Geo. M. Bragg, for many years known as the vaudeville team of Bragg and Bragg, died from appendicitis recently at the Moulton Hospital. She was buried in the Riverside Cemetery at Springvale. She leaves her husband and two children.

DAVID LINDSEY MORISON, better known as Lindsay Morison, who died recently at the New Rochelle (N. Y.) Hospital from heart trouble, was formerly well known as a stock producer. Leaving the stock field, he became director-actor of the Thanhouser studio, New Rochelle. He was born in England, fifty-two years ago and came to America at the age of seventeen. He leaves a widow, professionally known as Rose Cumming.

CORINNE SNELL, a well-known Western stock actress, recently in vaudeville in the East, died March 10, after a brief illness, from pneumonia.

LOUIS TASSON, sixty-five years old, an actor, died suddenly March 13 in his room at 54 West 26th St. He had been sick for some time.

GERALDINE WRIGHT, a member of the Marchall Players during the past season, died recently at the German-American Hospital, Chicago, from peritonitis. She leaves a son, K. Creston Wright, formerly with the Henderson Stock Co.

WILLIAM HENRY MUNROE, one of the oldest theatrical men in Providence, died March 13 at his home in that city, after an illness of several years. During the last twenty-seven years of existence of the Westminster Theatre, he was the stage manager there and was known as "Pop" Munroe. He had traveled on tour with Maggie Mitchell and various other players.

THOMAS F. O'CONNOR, an old time minstrel, died March 16 at his home, No. 324 North Broad street, in his 70th year. For many years he was associated with Hughey Dougherty, Frank Dumont, Bob Harrison and Dick Hennings at the old Eleventh Street Opera House. He was also for several years in the carnival business.

Clipper LETTER BOX

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GENTLEMEN

Adler, Chas.
Adams, Ted & May
Andrews, Chas. E.
Arthur, Malcom
Alley, Y. C.
Arnold, Seth
Beasley, Felix M.
Bentum, Harry
Bushea, Harold
Brown & McCormack
Begg & Co., Lee
Bessey, Jack
Brasch, Louis
Bryson Players
Billings, Jas. J.
Bancroft, Jackson
Bertrand, Frank
Black, John J.
Benner, Bert
Caterson, Patrick
Childs, Joe
Church, L. H.
Cormican, Jas.
Connors, Ralph
Culhane, Wm. E.
Claire, Willis
Donovan & Lee
Dalroy, Jack
Dorsey, S. H.
Davis, J. T.
Dolan, Roger
Esterbrook, Fred
Ellis, Lou
Elliott, Max C.
Fields & Berne
Foley & Leture
Fountain Stock Co.
Fogg & White
Ford, Gorman Stock Co.
Fields, Joe
Ferguson, Clarence
Forbes & Carlisle
Falker, Fred
Griffith, Jack
Gallagher, E. B.
Glynn, W. C.
Grau
Hayes, Geo. F.
Howard & Boyle
Harney, Ben
Horne, F. P.
Huntley, J. H.
Hahn, Dick
Harford, Jack
Heclow, Chas.
Hayes, Geo. F.
Hanley, John
Hillman, F. P.
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Indiana Amuse Co.
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Kelly, Claud
Kelsick, L. M.
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Lawrence, Daly & Lawrence
Latour, Geo.
Latin American Booking Co.
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Link, H. F.
La Marr, Arthur
Lasley, Art
Louie, Jack
Lloyd, Will
Murphy's Enterprises
Matringer, Martin
Milton & Delmar
May, Raymond
Mason, John W.
McGin, John D.
Melvin, Paul
Morgan, F. C.
Mason, J. W. A.
McGowan, M. C.
Newport, Hal
Odell, Tommy
Park Stock Co., Sam
Perkins, Bert B.
Phinney, Wm. F.
Pomeroy, L. R.
Poirer, Adolph
Petel, Lew
Princeton, Jack
Pierce, Frank C.
Phipps, C. R.
Queen, Tom C.
Romain & Pearl
Ricksecker, Fred K.
Rosco, W. J.
Roberts, Joe
Rese, Lew W.
Ross, Clark
Silliman, Geo.
Slater & Finch
Swann, Cliff
Scanlan, Wm.
Smith, Arthur J.
Streetor, Morey
Schlausen, Charlie
Sonulth, Jos.
Van Osten & Parks
Vann, Lew
Varney, Anson
Vinal, Edgar A.
Wright, Karl C.
Wilson, Lew
Wills & Couthern
Williams, J. W.
Wilton, Joe
Woll, E.
Waldron, J. L.
West, C. W.
Whyte, F. S.
Wolfheim, Eugene
Young, Bert

LADIES

Allen, Nellie
Anthony, Bettie
Barth, Bethal
Cane, Blanche N.
Celeste, Grace
Campbell, Mrs. Le Roy
Cameron, Catherine
Coleman, Claudia
Carver, Mrs. Will
Delmas, Etta
Des Val, Olmpia
De Weese, Jennie
Du Bois, Grace
De Armond, Mrs.
Ellis, Euth
Earle, Mrs. Graham
Fowler, Edesse
Ferguson, Minnie L.
Forrest, Dorothy
Fisher, Flossie
Gara, Zora
Greenwood, Violet
Gordon, Mrs. K. W.
Gandy, Louise
Hubbard, Maudena
Isaachsen, Rosalie
Ingraham, Leo
Dale, Miss
Knox, Bessie
Kennedy, Florence
Lewis, Grace
Lloyd, Bessie
Leighton, Ruth
Lawton, Helen G.
Lowry, Miss Billie
Lowry, Johnnie
Marlow, Margaret
Morgan, Miss H.
Mack, Billy (Miss)
Merritt, Dorothy
McCaskey, Mae A.
Oliver, Christine
Porter, Edna
Robinson, Minnie
Robeson, Erba
Ramsay, Miss T.
Russell, Nella
Shepard, Katharine
Tucker, Ethel
True, Peggie
Weston, Saidie
Wayne, Katharine W.
Zull, Fan

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48th ST., Just W. of B'way. Phone Bryant 280.
Evs. 8.15. Mats. Wed. and Sat. 2.15.
Oliver Morosco's Great Musical Farce with Girls.
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FULTON THEATRE, WEST 46th ST. Evs. at 8.30. Mats. Wed. & Sat. 2.30.
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GEORGE ARLISS
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THE PROFESSOR'S LOVE STORY

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A. H. WOODS presents
CHEATING CHEATERS
By MAX MARCIN.

GAIETY THEATRE, B'way & 46th St. Evs. at 8.20. Mats. Wed. & Sat. at 2.20.
WINCHELL SMITH and JOHN L. GOLDEN
Present the season's success
TURN TO THE RIGHT
By Messrs. Smith and Hazzard.

LYCEUM 45th St. & B'way. Evs. 8.20. Mats. Thurs. & Sat. 2.20.
CHARLES FROHMAN Presen's
H. A. VACHELL'S PLAY IN 4 ACTS.
THE CASE of LADY CAMBER

VAUDEVILLE HEADLINE ACTS

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Booked Solid
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IRVING BLACKMAN MURRAY WESTON
GEORGIA COMEDY FOUR
DIRECTION JACK FLYNN
Booked Solid U. B. O. Time
HARRY SINGER CARL BERNARD

THE THREE ROZELLAS
A Classy Musical Oddity
IN VAUDEVILLE Direction ARTHUR HORWITZ

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DIRECTION ROSE & CURTIS

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MARTIN and ELLIOTT
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Direction MARK LEVY

DAINTY QUEEN OF SENSATIONAL RHYTHMIC GRACE
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A GORGEOUS DISPLAY OF NOVEL RICHNESS
Direction ARTHUR J. HORWITZ

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The Boy Who Came Back
In a New Act by Allen Spencer Tenney
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In Vaudeville
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IN VAUDEVILLE Direction MARK LEVY

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UNITED TIME Direction—PAUL DURAND

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Presents
THREE SYNCOPATORS
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Offer the Novel Comedy Sketch Hit,
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SINGING, DANCING AND COMEDY IN VAUDEVILLE

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The Precedents of Vaudeville

ANDERSON & EVANS
PRESENTING THEIR NEW ACT
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In Vaudeville

Three Norrie Sisters
Singing, Dancing, Novelty
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WORKING

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WITH STAMPEDE RIDERS

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LORRAYE AND GEORGE
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The Pioneers and Originators (in their Particular Line of Work.) Carrying their Special Scenery and Electrical Effects

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U. B. O. CIRCUIT

NEW YORK CITY.

Royal—Frank Le Dent—Nan Halperin—Sam & Kittie Morton—Rice & Werner—"Flirtation"—Lubowska & Co.

Colonial—Kelly & Galvin—Adelaide & Hughes—The Brightons—Maleti Bonconi—Santley & Norton—Billy Gould—"Naked Boy."

Alhambra—Rath Bros.—J. & B. Morgan—Leigh & Jones—Savoy & Brennan—Sallie Fisher & Co.

Riverside—Imperial Chinese Two—Emma Carus & Co.—White & Cavanaugh—Harry Gilfoil—Apdale's Animals.

BROOKLYN.

Bushwick—Daisy Jean—Robbie Gordone—Brice & King—J. W. Keane & Co.—Joe Towle.

Orpheum—Arthur Sullivan Co.—Gerard & Clark Two Carltons—Clark & Hamilton—Gertrude Hoffman Co.—Bennett & Richards.

ATLANTA, GA.

Forsyth—Warren & Conley—Lovenberg Sisters—Raymond & Caverly.

BOSTON, MASS.

Keith's—Scotch Lads & Lassies—A. & G. Falls—Nat Wills—Tennessee Ten—Kirby & Rome—Sylvester & Vance—Valerie Bergere & Co.

BUFFALO, N. Y.

Shea's—Moran & Wiser—Swor & Avery—Shannon & Annis—Connelly Trio—Lillian Shaw.

BALTIMORE, MD.

Maryland—Franklin Ardelle Co.—Frank Shields—Spencer & Williams—Skipper & Kastrup—Florence Moore & Brother—Emma Stevens—Willard Simms & Co.—Scarploff & Varvara—Hale & Paterson.

CINCINNATI, OHIO.

Keith's—Shoen & Mayne—Hull & Durkin—The Vivians—Montgomery & Perry—Bert Melrose—California Boys' Band—"Night Boat."

CLEVELAND, OHIO.

Keith's—The Crisps—"Five of Clubs"—Sophie Tucker Co.—Miss Hamlet—Maxine Bros. & Co.—Cole, Russell & Co.—Capt. Anson & Daughter.

COLUMBUS, OHIO.

Keith's—Page, Hack & Mack—Chas. Ahearn & Co.—Deiro—Dan Burke & Girls—Bert Baker & Co.—Jas. H. Cullen.

CHARLESTON, S. C.

Academy (First Half)—Leon Sisters & Co.—Parillo & Frabito. (Last Half)—Lloyd & Britt—Dugan & Raymond.

DAYTON, OHIO.

Keith's—Violinsky—McShane & Hathaway—Fay, Two Coleys & Fay—Belle Baker—Selma Braatz—"Girl with Thousand Eyes"—Meehan's Dogs—Francis & Kennedy.

DETROIT, MICH.

Temple—Hallen & Hunter—Chip & Marble—Seabury & Price—Four Reddings—Whitfield & Ireland—Bradley & Ardine—Grace De Mar—Durkin's Animals.

ERIE, PA.

Colonial—"Old Time Darkies"—The Cappellins.

GRAND RAPIDS, MICH.

Empress—Sid Lewis—Lauri & Bronson—De Pace Opera Co.—Erna Antonia Trio—Blossom Seeley & Co.—De Witt, Burns & Co.

HAMILTON, CAN.

Temple—Briere & King—"Love in the Suburbs"—Burt Johnson & Co.—John F. Conroy & Co.—Tyler & Crolus.

INDIANAPOLIS, IND.

Grand—Walter Brower—Primrose Four—Brennan & Powell—Mrs. Gene Hughes & Co.—Clifford & Wills—Brengk's Models—Jasper.

JACKSONVILLE, FLA.

Keith's (First Half)—Diving Nymphs—Von Bergern & Gosler. (Last Half)—Wm. Oakland & Co.

LOUISVILLE, KY.

Keith's—Asahi Troupe—Lydell & Higgins—Three Du Foy Boys—Haywood Stafford Co.—Avon Four—"At the Party."

MONTREAL, CAN.

Orpheum—Werner-Amoros Troupe—Ponzillo Sisters—Raymond & O'Connor—Rockwell & Wood—Musical Johnsons—Boganny Troupe—Chas. T. Aldrich.

NASHVILLE, TENN.

Princess (First Half)—Morin Sisters. (Last Half) Marshall Montgomery & Co.—Mazie King & Co.—Dyer & Faye—Al Shayne.

PROVIDENCE, R. I.

Keith's—Yvette—Doree's Celebrities—Harry Holman & Co.—Three Hickey Bros.—Three Bobs—Jas. J. Corbett—Ellis & Bordoni.

PITTSBURGH, PA.

Davis—Britt Wood—Nelson Waring—"Girlies' Gambol."

PHILADELPHIA, PA

Keith's—Evan B. Fontaine—Pietro—Emily Ann Wellman—Stuart Barnes—"Vacuum Cleaners"—Jos. E. Howard & Co.—Leach Wallin Three—Read & Wright Sisters.

ROCHESTER, N. Y.

Temple—Al. Herman—Garcinetti Bros.—McCarthy & Faye—Ward & Van—Tiny May's Circus—Four Amaranths—Orth & Dooley—Master Gabriel Co.

SAVANNAH, GA.

Savannah (First Half)—Will Oakland & Co. (Last Half)—Diving Nymphs—Von Bergen & Gosler.

TOLEDO, OHIO.

Keith's—Maryland Singers—Seven Bracks—Jean Adair & Co.—Weston & Clare—Booth & Leander—Hufford & Chain—Alexander Kids—Billy Gaxton & Co.

TORONTO, CAN.

Shea's—Kelly & Wilder—Herbert's Dogs—Russell, Ward & Co.—Eddie Leonard Co.—Knapp & Cornella—John B. Hymer Co.

WASHINGTON, D. C.

Keith's—Chas. Olcott—Futuristic Revue—Bernard & Janis—Jane Connelly & Co.—Pinkie—Adelaine Francis—Dooley & Sales—"Forest Fires."

YOUNGSTOWN, OHIO.

Keith's—Bensee & Baird—"Those French Girls"—"Petticoats"—George Rosener—Pope & Uno—Van & Belle—Louis Stone—Eva Tanguay.

ORPHEUM CIRCUIT

CHICAGO, ILL.

Majestic (First Half)—Stella Mayhew & Co.—"The Bride Shop"—J. C. Nugent & Co.—Marion Weeks—Mayo & Tally—Bissett & Scott—Balzer Sisters.

Palace (First Half)—Louis Mann & Co.—Aveling & Lloyd—Dainty Marie Meeker—Eva Taylor & Co.—Marie Stoddard—Don Fong Gue & Haw—Rena Parker—Vallecita's Leopards.

CALGARY, CAN.

Orpheum—Hermine Shone & Co.—Ashley & Allman—Ethel McDonough—Wright & Dietrich—Ollivott, Moffet & Clare—Billy Kinkaid—"Tate's Motoring."

DENVER, COLO.

Orpheum—Haruko Onuki—Claude Gillingwater & Co.—Thos. Swift & Co.—Maria Lo—Meredith & Snoozer—Ryan & Lee—Ames & Winthrop.

DULUTH, MINN.

Orpheum—Phyllis Neilson Terry—"Our Family"—Emerson & Baldwin—Burdella Patterson—Silver & Duval—Ben Deely & Co.—Muriel Worth & Co.

DES MOINES, IA.

Orpheum—Geo. Nash & Co.—Pilcer & Douglas—Foster Ball & Co.—Adair & Adelphi—Wallace Galvin—Zeda & Hoot—Kouns Sisters.

KANSAS CITY, MO.

Orpheum—Orville Harrold—Cressy & Dyane—Harry L. Mason—Wm. & Margaret Cutty—Willing & Jordan—Samaroff & Sonia—Mlle. Leitzel.

LOS ANGELES, CAL.

Orpheum—Natalie Alt — Everest's Monkeys—Caltes Bros.—Tempest & Sunshine—Morgan Dancers—Flanagan & Edwards—Moore, Gardner & Rose—Misses Campbell.

LINCOLN, NEB.

Orpheum—Riggs & Witchie—Farber Girls—Maurice Burkhart—Benny & Woods—Henry Keane & Co.—Howard's Ponies—Witt & Winter.

MINNEAPOLIS, MINN.

Orpheum—Dorothy Shoemaker & Co.—Kouns Sisters—Russian Gypsies—Boyle & Brown—Lambert & Fredrichs—Flying Henry—Jimmy Hussey & Co.

MILWAUKEE, WIS.

Orpheum—Eddie Foy & Family—Mme. Chilson Ohrman—Mr. & Mrs. Jimmie Barry—Trovato—Adelaide Boothby & Co.—Florenze Duo—Morris & Campbell—Ollie Young & April.

MEMPHIS, TENN.

Orpheum—G. Edw. Band Box Revue—Julius Tannen—Harry Girard & Co.—Frances Kennedy—Harris & Manion.

NEW ORLEANS, LA.

Orpheum—Rooney & Bent—Nellie Nichols—Carmen's Minstrels—Bernard & Harrington—Chief Caupolican—Myrl & Delmar.

OMAHA, NEB.

Orpheum—Nat Goodwin—Milt Collins—Millicent Mower—Herbert Clifton—Hans Hanke—Kenny & Lusby—Imhoff, Conn & Coreene.

OAKLAND, CAL.

Orpheum—Clara Morton & Co.—"A Double Exposure"—Newhoff & Phelps—Lydia Barry—Brent Hayes—F. & A. Astaire—Bert Leslie & Co.

PORTLAND, ORE.

Orpheum—Eis & French—Medlin, Watts & Townes—Hirschel Hendler—Chas. Grapewin & Co.—Palfrey, Hall & Brown—The Norvelles—Mme. Jomelli.

ST. LOUIS, MO.

Orpheum—Grace LaRue—Mason & Keeler Co.—J. & W. Henning—The Volunteers—"Garden of Surprises"—George Lyons—Martinetti & Sylvester.

SAN FRANCISCO, CAL.

Orpheum—Nonette—"The Cure"—Ethel Hopkins—The Cansinos—Halligan & Sykes—Whiting & Burt—Linne's Dancing Girls—Cross & Josephine.

SACRAMENTO, STOCKTON AND FRESNO.

Orpheum—Lew Dockstader—Geo. Kelly & Co.—Estelle Wentworth—Rice, Elmer & Tom—Rita Mario Orchestra.

ST. PAUL, MINN.

Orpheum—Le Roy, Talma & Bosco—McKay & Ardine—Natalie & Ferrari—Marion Harris—Donohue & Stewart—King & King—"Age of Reason."

SEATTLE, WASH.

Orpheum—Seven Honey Boys—McWatters & Tyson—"Garden of Aloha"—Alice Lyndon Doll & Co.—La Graciosa—Artie Mehlinger—Una Clayton & Co.

SALT LAKE CITY, UTAH.

Orpheum—Dorothy Jardon—Hallen & Fuller—Corbett, Shepp & Donough—Wheeler & Dolan—Pat Barrett—Retter Bros.—Beatrice Herford.

VANCOUVER, CAN.

Orpheum—Cecil Cunningham—Edwin Arden & Co.—Ching Hwa Four—Gould & Lewis—The Berrens—Marmein Sisters—Togan & Geneva.

WINNIPEG, CAN.

Orpheum—Belle Story—Clayton, White & Co.—Johnstone & Harty—Bert Kenny—Barry Girls—"The Recital."

PANTAGES' CIRCUIT

CALGARY, CAN.

Pantages'—Captain Sorcho—Anderson's Girl Revue—Ed & Jack Smith—Stoddard & Haynes—Freddy James—Jerome & Carson.

CHICAGO, ILL.

Crown (First Half)—Edgar & Eddy—Xylo Maids—Mossman & Vance—Hewitt & Callan—Hazel Morris—Herbert Lloyd & Co. (Last Half)—Lavine & Inman—Roy Lawrence—Murray & Manning—Musical Charlottes—Mayo & Vernon—Three Flying Lordons.

Victoria (First Half)—Lavine & Inman—Ray Lawrence—Murray & Manning—Musical Charlottes—Mayo & Vernon—Three Flying Lordons. (Last Half)—Edgar & Eddy—Xylo Maids—Mossman & Vance—Hewitt & Callan—Hazel Morris—Herbert Lloyd & Co.

DENVER, COLO.

Pantages'—"Red Heads"—Verna Mercereau & Co.—Herbert & Dennis—Jubilee Four—Raymond.

EDMONTON, CAL.

Pantages'—Colem Troupe—Harlan, Knight & Co.—Queenie Dunedin—Bevan & Flint—Foley & O'Neil.

GREAT FALLS, MONT.

Pantages' (April 2-3)—"Girl From Amsterdam"—Harry Sydell—Roach & McCurdy—Azard Bros.—Wilton Sisters—Barber Thatchier & Co.

KANSAS CITY, MO.

Pantages'—Four Portia Sisters—Four Cook Sisters—Chisholm & Breen—Daniels & Conrad—"Courtroom Girls"—Three Symphony Maids.

LOS ANGELES, CAL.

Pantages'—Hubert, Dyer & Co.—Elizabeth Cutty—Australian Woodchoppers—"Telephone Tangle"—Bobbie & Nelson—Belleclaire Bros.

MINNEAPOLIS, MINN.

Pantages'—Alber's Polar Bears—George Morton—Ten California Girls—Minnie Allen—Ryan & Richfield.

MOLINE, ILL.

Family (First Half)—Flying Banvards—Dawson, Lanagan & Co.—Ling & Long—Robey Trio—Gascoigne. (Last Half)—Madam Sampson—Fox & Evans—Carl & Le Clair—Cleora Miller Trio—Brandon & Taylor.

OAKLAND, CAL.

Pantages'—Berlo Diving Girls—Frank Fogarty—Mystic Bird—Grace Edmunds—Dix & Dixie—Mack & Volmar.

OGDEN, UTAH.

Pantages'—Great Leon & Co.—Kinkaid Kilties—Jones & Johnson—Margaret Ford—Trevit's Canines—Eckhoff & Gordon.

PORTLAND, ORE.

Pantages'—Cedora—Friend & Downing—Constantino Bernardi—Geo. & Mae LeFevre—Oakland Sisters—Rawls & Von Kaufman.

SAN DIEGO, CAL.

Pantages'—Pauline—Marie Russell—Hugo B. Koch & Co.—Evelyn & Dolly—Goldsmith & Pinard.

SALT LAKE CITY, UTAH.

Pantages'—"Mr. Chaser"—Sol Berns—Bob Fitzsimmons & Co.—Anthony & Mack—Joe Chong & Moey.

SAN FRANCISCO, CAL.

Pantages'—"Motor Madness"—Daisy Jerome—Amoros & Mulvey—Morton Bros.—Harry Rose—"Jungle Ban."

SPOKANE, WASH.

Pantages'—"Texas Roundup"—Bruce Duffett & Co.—Weber, Beck & Fraser—Adler & Arline—LeHoen & Dupreece.

SUPERIOR, WIS.

Broadway—"To Save One Girl"—Jos. Whitehead—Joe & Vera White—Brown, Carstens & Co.

SEATTLE, WASH.

Pantages'—"Uneeda Girl"—Reed & Hudson—La Estrelita—E. J. McDermott—Jed & Ethel Dooley—Zelaya.

TACOMA, WASH.

Pantages'—Ed Price & Pals—Patricola—Billy (Swede) Hall & Co.—"Bachelor Dinner"—Samoya—Tabor & Green.

VANCOUVER, CAN.

Pantages'—Thalero's Circus—"Fe-Mail Clerks"—Niblo's Birds — Tuscano Bros. — Bernard & Meyers.

VICTORIA, CAN.

Pantages'—"The Smart Shop"—John P. Wade & Co.—Wells, Norworth & Moore—Military Elephants—Francis Renault.

WINNIPEG, CAN.

Pantages'—"Six Peaches & Pair"—Stephens & Hollister—Kajiyama — Pedersen Bros.—Olsen & Johnson.

S. & C. CIRCUIT

CINCINNATI, OHIO.

Empress—Stein, Hume & Thomas—Stickney's Animals—Lane & Harper—Link & Robinson—Artaine—Holmes & Holliston.

DETROIT, MICH.

Miles—Kaney, Mason & Scholle—Curzon Sisters—Rodero—Models De Beaux Arts—Vanity Fair Girls—Goldberg & Wayne.

FARGO, N. D.

Grand (First Half)—The Kelloggs—Four Colinis—Keene & Foxworth—Little Aben & BenAbdiz. (Last Half)—Wyndham & Moore—Joe & Vera White—Wolfe & Zedalla—Empire Comedy Four—Hobson & Beatty.

MASON CITY, IA.

Cecil (First Half)—Great Westin & Co.—"Girl from Starland." (Last Half)—Martin & Martin.

MARSHALLTOWN, IA.

Casino (Last Half)—Great Westin & Co.—Wills-Gilbert & Co.—Lightning Weston—Leonard & Dempsey—Folly Sisters & LeRoy.

ST. PAUL, MINN.

Hippodrome (First Half)—Jule, Jane & Louis—Edith Mote—Empire Comedy Four—Nettie Carroll & Co.—Martin & Martin. (Last Half)—Callahan & Callahan—Little Aben & Ben Abdiz—"Girl from Starland."

ST. CLOUD, MINN.

Nemo (One Day—The Kelloggs—Four Colinis—Wyndham & Moore—Ted Ulimarck—Wolfe & Zadella.

INTERSTATE CIRCUIT

AUSTIN, TEX.

Majestic (First Half)—Geralds—Dinkins, Barr & Everett—Bob Dailey & Co.—Milo Picco—Morton & Glass—Diamond & Brennan—Dancing Mars.

ATCHISON, KAN.

Orpheum (April 1)—Frick & Adair—Fitch Cooper—Nita Johnson & Co.—Zeno, Jordon & Zeno.

DALLAS, TEX.

Majestic—Elrey Sisters — Dorothy Granville—Inez McCauley & Co.—Loney Haskell—Smith & Austin—Fine's Mules.

FORT WORTH, TEX.

Majestic (Last Half)—Geralds—Dinkins, Barr & Everett—Bob Dailey & Co.—Milo Picco—Morton & Glass—Diamond & Brennan—Dancing Mars.

Byers (First Half)—Burman & Yant—Chief Little Elk—Anthony & Adele. (Last Half)—Allegro—Milo Beldon & Co.—Dixie Harris & Co.—Mystic Hansen & Co.

GALVESTON, TEX.

Grand Opera House (First Half)—Jack & Kitty Demaco—Lotta Gruper—"Prosperity"—Demarest & Collette—Harry Tates Fishing—Kenny & Hollis—Chas. Grohs & Co.

HOUSTON, TEX.

Majestic—Mr. & Mrs. Gordon Wilde—Frank Crummit—Haviland Thornton — Dorothy Toye—Allan Dinehart & Co.—Bert Fitzgibbons—Martini & Fabrini.

JOPLIN, MO.

Electric (First Half)—Whot Four. (Last Half)—Hayes & Neal—Juvenile Six.

KANSAS CITY, KAN.

Electric (First Half)—Hayes & Neal—Juvenile Six. (Last Half)—Duffy & Dunn.

KANSAS CITY, MO.

Globe (First Half)—Lew Hoffman—Three Melody Girls—"What Happened to Ruth?"—Big City Four. (Last Half)—Martelli—Hoey, Scott & Baker—"Girl in the Moon"—C. Francis Riesner.

(*Continued on page* 31)

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BURLESQUE

Columbia Wheel

Al Reeves—Empire, Newark, N. J., 26-31; Casino, Philadelphia, Apl. 2-7.
Behman Show—Lumberg, Utica, 29-31; Gaiety, Montreal, Can., Apl. 2-7.
Ben Welch's—Park, Bridgeport, Ct., 29-31; Colonial, Providence, R. I., Apl 2-7.
Bon Tons—Colonial, Providence, R. I., 26-31; Boston, Apl. 2-7.
Bostonians—Hurtig & Seamon's, New York, 26-31; Orpheum, Paterson, N. J., Apl. 2-7.
Bowery—Gaiety, St. Louis, Mo., 26-31; Columbia, Chicago, April 2-7.
Follies of the Day—Empire, Toledo, O., 26-31; Lyric, Dayton, O., Apl. 2-7.
Globe Trotters—Gaiety, Montreal, Can., 26-31; Empire, Albany, N. Y., Apl. 2-7.
Golden Crooks—Grand, Hartford, Ct., 26-31; Jacques, Waterbury, Ct., Apl. 2-7.
Hastings Show—Olympic, Cincinnati, 26-31; Star and Garter, Chicago, Apl. 2-7.
Hello New York—Columbia, New York, 26-31; Casino, Brooklyn, Apl. 2-7.
Hip-Hip-Hooray Girls—Orpheum, Paterson, N. J., 26-31; Empire, Hoboken, Apr. 2-7.
Howe's Kissing Girls—Gaiety, Pittsburgh, Pa., 26-31; Star, Cleveland, O., Apl. 2-7.
Irwin's Big Show—Gaiety, Omaha, Neb., 26-31; open Apl. 2-7; Gaiety, Kansas City, 9-14.
Liberty Girls—Jacques, Waterbury, Ct., 26-31; Cohen's, Newburg, N. Y., Apl. 2-4; Cohen's, Poughkeepsie, 5-7.
Maids of America—Gaiety, Toronto, Ont., 26-31; Gaiety, Buffalo, N. Y., Apl. 2-7.
Majestic—Berchel, Des Moines, Iowa, 26-28; Gaiety, Omaha, Neb., Apl. 2-7.
Marion's—Palace, Baltimore, 26-31; Gaiety, Washington, D. C., Apl. 2-7.
Merry Rounders—Corinthian, Rochester, N. Y., 26-31; Bastable, Syracuse, N. Y., Apl. 2-4; Lumberg, Utica, 5-7.
Midnight Maidens—Casino, Phila., 26-31; Hurtig & Seamons, New York, Apl. 2-7.
Million Dollar Dolls—Empire, Albany, N. Y., 26-31; Boston, Apl. 2-7.
Molly Williams' Co.—Chicago, 26-31; Berchel, Des Moines, Iowa, Apl. 2-4.
New York Girls—Empire, Hoboken, N. J., 26-31; Peoples, Philadelphia, Apl. 2-7.
"Puss Puss"—Empire, Brooklyn, 26-31; Park, Bridgeport, Apl. 5-7.
"Rag Doll in Ragland"—Gaiety, Buffalo, N. Y., 26-31; Corinthian, Rochester, N. Y., Apl. 2-7.
Roseland Girls—Lyric, Dayton, O., 26-31; Olympic, Cincinnati, Apl. 2-7.
Rose Sydell's—Casino, Boston, 26-31; Grand, Hartford, Ct., Apl. 2-7.
Sidman's Sam—Casino, Brooklyn, 26-31; Empire, Newark, N. J., Apl. 2-7.
Some Show—Gaiety, Washington, D. C., 26-31; Pittsburgh, Apl. 2-7.
Spiegel's Revue—Gaiety, Detroit, 26-31; Gaiety, Toronto, Ont., Apl. 2-7.
Sight Seers—Miners' Bronx, New York, 26-31; Empire, Newark, N. J., Apl. 2-7.
Sporting Widows—Open, 26-31; Gaiety, Kansas City, Apl. 2-7.
Star and Garter—Star, Cleveland, O., 26-31; Empire, Toledo, O., Apl. 2-7.
Step Lively Girls—People's, Philadelphia, 26-31; Palace, Baltimore, Apl. 2-7.
Twentieth Century Girls—Boston, 26-31; Columbia, New York, Apl. 2-7.
Watson's Beef Trust—Cohen's, Poughkeepsie, 29-31; Miner's Bronx, New York, Apl. 2-7.
Watson-Wrothe—Chicago, 26-31; Gaiety, Detroit, Apl. 2-7.

American Circuit

American—Lyceum, Columbus, O., 26-31; Newark, O., Apl. 2; Zanesville, 3; Canton, 4; Akron, 5-7.
Auto Girls—Inter National, Niagara Falls, 29-31; Star, Toronto, Apl. 2-7.
Broadway Belles—Star, St. Paul, 26-31; open Apl. 2-7; Century, Kansas City, 9-14.
Beauty, Youth & Folly—Open, 26-31; Englewood, Chicago, Apl. 2-7.
Big Review of 1917—Hudson, Schenectady, 28-31; Binghamton, N. Y., Apl. 2-3; Oneida, 4; Inter National, Niagara Falls, 5-7.
Cabaret Girls—Gaiety, Milwaukee, 26-31; Gaiety, Minneapolis, Apl. 2-7.
Charming Widows—Savoy, Hamilton, Can., 26-31, Cadillac, Detroit, Apl. 2-7.
Cherry Blossoms—Howard, Boston, 26-31; New Bedford, Mass., Apl. 2-4; Worcester, 5-7.
Darlings of Paris—Gaiety, Baltimore, 26-31; Trocadero, Phila., Apl. 2-7.
Follies of Pleasure—Englewood, Chicago, 26-31; Gaiety, Milwaukee, Apl. 2-7.
French Frolics—Gaiety, Minneapolis, 26-31; Star, St. Paul, Apl. 2-7.
Frolics of 1916—People's, Philadelphia, 26-31; Olympic, New York, Apl. 2-7.
Ginger Girls—Trenton, N. J., 29-31; Star, Brooklyn, Apl. 2-7.
Girls from Joyland—Buckingham, Louisville, Ky., 26-31; Lyceum, Columbus, O., Apl. 2-7.
Girls from the Follies—Empire, Cleveland, 26-31; Erie, Pa., Apl. 3; Ashtabula, O., 4; Park, Youngstown, 5-7.
Grownup Babies—Majestic, Scranton, Pa., 26-31; Gaiety, Brooklyn, Apl. 2-7.
Hello Girls—Cadillac, Detroit, 26-31; open, Apl. 2-7; Englewood, Chicago, 9-14.
Hello Paris—Gaiety, Philadelphia, 26-31; Mt. Carmel, Pa., Apl. 2; Shenandoah, 3; Wilkes Barre, 4-7.
High Life Girls—Worcester, 29-31; Amsterdam, N. Y., Apl. 2-3; Hudson, Schenectady, 4-7.
Lady Buccaneers—Wilkesbarre, 28-31; South Bethlehem, Pa., Apl. 2; Easton, 3; Pottstown, 4; Trenton, N. J., 6-7.
Lid Lifters—Olympic, New York, 26-31; Majestic, Scranton, Pa., Apl. 2-7.
Mischief Makers—Century, Kansas City, 26-31; Standard, St. Louis, Apl. 2-7.
Monte Carlo Girls—Open, 26-31; Century, Kansas City, Apl. 2-7.
Pacemakers—Star, Toronto, Ont., 26-31; Savoy, Hamilton, Can., Apl. 2-7.
Parisian Flirts—Holyoke, Mass., 26-28; Springfield, 29-31; Howard, Boston, Apl. 2-7.
Pat White's—Gaiety, Brooklyn, 26-31; Academy, Jersey City, Apl. 2-7.
Record Breakers—Gaiety, Chicago, 26-31 Majestic, Indianapolis, Apl. 2-7.
September Morning Glories—Akron, O., 29-31; Empire, Cleveland, Apl. 2-7.
Social Follies—Majestic, Indianapolis, 26-31; Buckingham, Louisville, Ky., Apl. 2-7.
Tempters—Penn Circuit, 26-31; Gaiety, Baltimore, Apl. 2-7.
Tourists—Star, Brooklyn, 26-31; Holyoke, Mass., Apl. 24; Worcester, 5-7.
U. S. Beauties—Erie, Pa., Apl. 26-27; Ashtabula, O., 28; Park, Youngstown, O., 29-31; Penn Circuit, Apl. 2-7.

STOCK AND REPERTOIRE ROUTES

Permanent and Traveling

Academy Players—Haverhill, Mass., indef.
American Players—Spokane, Wash., indef.
Academy Players—Halifax, N. S., Can., indef.
Auditorium Players—Malden, Mass., indef.
Angell Stock (Joe Angell, mgr.)—Park, Pittsburgh, indef.
Bainbridge Players—Minneapolis, indef.
Bayley, J. Willard, Players—Beloit, Wis., indef.
Bryant, Marguerite, Players—Empire, Pittsburgh, indef.
Brooklyn's Own Stock (Chas. W. Daniels, mgr.)—Grand O. H., Brooklyn, indef.
Benjamin, Jack, Stock—Saline, Kan., indef.
Bishop Players—Oakland, Cal., indef.
Byers, Fred, Stock (Fred A. Byers, mgr.)—Newoka, Okla., 29-31.
Bunting, Emma, Stock—San Antonio, Tex., indef.
Bybee, M. E., Stock—Hutchinson, Kan., indef.
Bishop Players—Oakland, Cal., indef.
Cornell-Price Players—Tarentum, Pa., indef.
Compton-Plumb Stock (H. H. Plumb, mgr.)—Racine, Wis., indef.
Columbia Players—Grand Rapids, Mich., indef.
Columbia Musical Stock—Oakland, Cal., indef.
Denham Stock—Denver, indef.
Dubinsky Stock (Ed. Dubinsky, mgr.)—St. Joseph, Mo., indef.
Deming, Lawrence, Theatre Co.—Cogswell, N. D., 28; Lidgerwood, 29-31; Aberdeen, S. D., April 1-8.
Earl Stock (Larry Powers, mgr.)—Sharpsburg, Pa., indef.
Eckhardt, Oliver, Players—Regina, Sask., Can., indef.
Emerson Players—Lowell, Mass., indef.
Empire Players—Salem, Mass., indef.
Fifth Ave. Stock (Jacques E. Horn, mgr.)—Fifth Ave., Brooklyn, indef.
Fleming, Alice, Stock—Portland, Ore., indef.
Gordinier Bros., Stock—Ft. Dodge, Ia., indef.
Hyperion Players—New Haven, Conn., indef.
Hathaway Players—Brockton, Mass., indef.
Horne, Col. F. P., Stock—Akron, O., indef.
Jewett, Henry, Players—Copley, Boston, indef.
Keith's Hudson Theatre, Stock—Union Hill, N. J., indef.
Keith Stock—Gotham, Brooklyn, indef.
Lawrence, Del., Stock—Vancouver, Can., indef.
Lyric Theatre Stock—Bridgeport, Conn., indef.
Lonergan Players (E. V. Phelan, mgr.)—Lynn, Mass., indef.
Lewin, Florence, Players (Hawkins & Kibbee, mgrs.)—Wichita, Kan., indef.
Lorch, Theo., Stock—Phoenix, Ariz., indef.
Morosco Stock—Los Angeles, indef.
McKinley, Patti, Players—Zanesville, O., indef.
Mozart Players—Elmira, N. Y., indef.
Nestell Players—Ardmore, Okla., 26-31; Durant, April 2-7.
Northampton Players—Northampton, Mass., indef.
Naylor, Walter, Players—New Britain, Conn., indef.
New Strand Stock—Mobile, Ala., indef.
Norwood, Maude, Stock (Wm. J. Nelson, mgr.)—Oil City, Pa., indef.
Orpheum Players—Reading, Pa., indef.
Overholser Stock—Oklahoma City, Okla., indef.
Oliver, Otis, Players (Harry J. Wallace, mgr.)—La Fayette, Ind., indef.
Opera Players—Kansas City, Mo., indef.
Princess Stock—Sioux City, Ia., indef.
Players Stock—Players, St. Louis, indef.
Poli Stock—Scranton, Pa., indef.
Playhouse Players—Mt. Vernon, N. Y.
Purkiss Stock—Harris, Ia., 29-31; Sheldon, April 2-7.
Poli Players—Poli's, Washington, indef.
Quaker Maids M. C. Co.—Hutchinson, Kan., indef.
Spooner, Cecil, Stock—Lawrence, Mass., 26-31.
Shubert Stock—Milwaukee, indef.
Shubert Stock—St. Paul, indef.
Somerville Theatre Players—Somerville, Mass., indef.
St. Clair, Winifred Stock (Earl Sipe, mgr.)—Paterson, N. J., indef.
Sherman Kelly Stock—Aberdeen, S. D., indef.
Temple Stock—Ft. Wayne, Ind., indef.
Taylor, Albert, Stock—El Paso, Tex., indef.
Van Dyke & Eaton Stock (F. Mack, mgr.)—Tulsa, Okla., indef.
Wilkes Players—Salt Lake City, Utah, indef.
Wilkes Musical Stock—Vancouver, Can., indef.
Wadsworth Dram. Stock (Edward Ornstein, mgr.)—Toledo, O., indef.
Wigwam Stock (Lander Stevens, mgr.)—San Francisco, indef.
Wallace, Chester, Players—Butler, Pa., indef.
Williams, Ed., Stock—Elkhart, Ind., indef.

COMPANIES IN TABLOID PLAYS

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"Birds of Paradise"—Lynchburg, Va., 26-31; Danville, April 2-7.
Enterprise Stock (Norhan Hilvard, mgr.)—Chicago, indef.
Enterprise Stock No. 2 Co. (Norman Hilvard, mgr.)—Chicago, indef.
Hyatt & LeNore Miniature M. C. Co. (T. H. Hyatt, mgr.)—Moose Jaw, Sask., Can., indef.
Harris & Proy M. C. Co.—Minot, N. D., indef.
Lord & Vernon M. C. Co.—Bluefield, W. Va., 26-31.
Roseland Maids—Maxwell & Shaw Tab. Co. Bob Shaw, mgr.)—Corning, N. Y., 26-31; Marietta, 26-31.
Shaffer's, Al, Boys & Girls—Okmulgee, Okla., 26-31.
Submarine Girls (Mersereu Bros., mgr.)—Oklahoma City, 25-31; El Reno, April 1-7.
"Sunny Side of Broadway" (Boyle Wolfolk, mgr.)—Hogansport, Ind., 29-31.
Tabarin Girls (Dave Newman, mgr.)—Atlanta, Ga., 26-April 7.
Thomas, M. C. Co.—Lowell, Mass., 26-31.
Walker's Musical and Lady Minstrels—Concord, N. C., 26-31; Roanoke Rapids, April 2-7.
Zarrow's American Girl—Parkersburg, W. Va., 26-31.
Zarrow's Little Bluebird (Jack Fuquay, mgr.)—Grafton, W. Va., 26-31.
Zarrow's Variety Review (D. J. Lynch, mgr.)—Davis, Va., 29-31.
Zarrow's Passing Revue (Billy Hill, mgr.)—Raleigh, N. C., 26-31.

MINSTRELS

Field's, Al. G.—Hannibal, Mo., 28; Quincy, Ill., 29; Burlington, Ia., 30; Davenport, 31.
O'Brien's, Neil, Minstrels (Oscar F. Hodge, mgr.)—Columbus, Ga., 28; Macon, 29; Albany, 30; Jacksonville, Fla., 31; Gainesville, April 2; Ocala, 3; St. Petersburg, 4; Tampa, 5; Orlando, 6.

CARNIVALS

Barkoot, K. G., Shows—High Point, 26-30.
Brundage, S. W. Shows—Muskogee, Okla., 26-31.
Campbell's United Shows—High Point, N. C., 26-31; Reidsville, April 2-7.
Johnny J. Jones Carnival—Valdosta, Ga., 26-31.
Sol & Cherry Shows—McAlester, Okla., 26-31.

CIRCUSES

Barnum & Bailey—Madison Sq. Garden, New York, 29, indef.
Cole Bros.—Hollister, Cal., 28; Santa Cruz, 29; Monterey, 30; Salinas, 31.

MISCELLANEOUS

Mallory, Clifton & Co.—Deep River, Conn., 29; Suffern, N. Y., 30; Edmeston, 31; Auburn, April 2.
Smith, Mysterious (Albert & Smith, mgrs.)—Churches Ferry, N. D., 30-31; Brocket April 2-3; Sarles, 4-5; Munich, 6-7.

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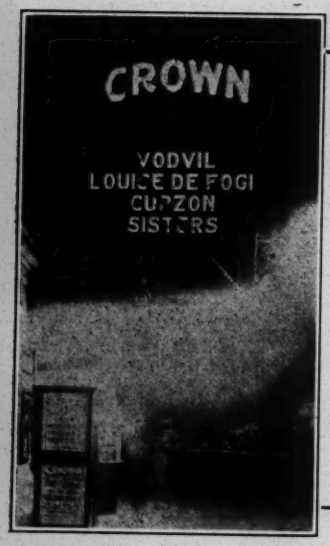

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VAUDEVILLE BILLS

(*Continued from page 27*)

LITTLE ROCK, ARK.

Majestic (First Half)—Hartz & Evans—Basil & Allen—"In the Trenches"—Al Wohlman—Four Bards. (Last Half)—"Black & White Review"—Bert Levy—Shattuck & Golden—Williams & Wolfus—Kanazawa Japs.

OKLAHOMA CITY, OKLA.

Lyric (First Half)—Mystic Hansen & Co.—Allegro—Milo Beldon & Co.—Dixie Harris & Co.—Adeline Lowe & Co. (Last Half)—Kay Belle—Miller Sisters—Walter S. Howe & Co.—Emily Darrell & Co.—Miniature Revue.

ST. JOSEPH, MO.

Crystal (First Half)—Duffy & Dunn—Musical Lunds—Nat Nazarrow & Co. (Last Half)—Four Roses—Jack Lamey—Ross, Snow & Co.—"Into the Light"—Byal & Early—Frear, Baggot & Frear.

SPRINGFIELD, MO.

Electric (First Half)—Halligan & Combes—Three Ankers. (Last Half)—Whot Four.

SAN ANTONIO, TEX.

Majestic (Last Half)—Jack & Kitty Demaco—Lotta Gruper—"Prosperity"—Demarest & Collette Harry Tates Fishing—Kenny & Hollis—Chas. Grohs & Co.

TULSA, OKLA.

Empress (First Half)—Kay & Belle—Miller Sisters—Walter S. Howe & Co.—"Miniature Revue"—Emily Darrell & Co. (Last Half)—Lew Hoffmann—Three Melody Girls—"What Happened to Ruth?"—Big City Four.

TOPEKA, KAN.

Novelty (First Half)—Frick & Adair—Fitch Cooper—Nita Johnson & Co.—Zeno Jordon & Zeno. (Last Half)—Musical Lunds—Five Hayashi Japs.

WICHITA, KAN.

Princess (First Half)—Kartelli—Hoey Scott & Baker—"Girl in the Moon"—C. Francis Riesner. (Last Half)—Frick & Adair—Fitch Cooper—Nita Johnson & Co.—Zeno, Jordon & Zeno.

WACO, TEX.

Auditorium (Last Half)—Geralds—Dinkins, Barr & Everett—Bob Dailey & Co.—Milo Picco—Morton & Glass—Diamond & Brennan—Dancing Mars.

W. V. M. A.

ALTON, ILL.

Hippodrome—Burr & Broderick—Billy Beard. (Last Half)—The Clown Seal—Holmes & Wells.

BUTTE, MONT.

Empress (First Half)—Franks & Addington—Bob & Beth Stanley—American Patrollers—Conway & Fields—Rome & Wager—Fred & Albert. (Last Half)—The Ferraros—The Reynolds—Gilmore Corbin—McGrath & Yeoman—Johnson & Wells—Drawee, Hambo & Frisco.

BILLINGS, MONT.

Babcock (First Half)—Le Doux & Le Doux—Jerman & Mack—Brown, Carstens & Wuerl—Frank & Eldrid Fisher—Tom Murphy—Howard's Bears. (Last Half)—Fenner & Tolman—Le Vere & Palmer—Kubilick—Catherine Chaloner & Co.—The Skatells.

CHICAGO, ILL.

Kedzie (First Half)—Riggs & Ryan—Whipple Houston Co.—Curley & Welch—Princeton Five. (Last Half)—Frozini—McCormack & Wallace—Gordon & Ricca.

Windsor (First Half)—Kawana Bros.—Mildred Hayward—Isabelle Miller & Co.—Zeno & Mandel—Mrs. Eva Fay. (Last Half)—Newport & Stirk—John T. Ray & Co.—Lee Barth—Six Waterlilies.

Avenue (First Half)—August & August—Mitch & Mitchell—Dae & Neville—John T. Ray & Co.—Ed & Lottie Ford. (Last Half)—McConnell & Simpson—Julian Hall.

Wilson (First Half)—Howard & Ross—Kelly & Fern—Bart Macomber & Co.—Coakley & Dunlevy—McConnell & Simpson. (Last Half)—Whipple, Houston & Co.—Curley & Welch—Mrs. Eva Fay.

CEDAR RAPIDS, IA.

Majestic (First Half)—Frank Hartley—"September Morn"—Olive Briscoe—Minetti & Sidello. (Last Half)—Lunette Sisters—Mildred Hayward—Harry Beresford & Co.—Gonne & Albert—Princeton Five.

DULUTH, MINN.

Grand (First Half)—Cook & Rothert—Dot Marshall—Putman & Lewis—Monte Carlo Sextette. (Last Half)—DeWitt Young & Sister—Miller, Scott & Fuller—Smith & Kaufman—McGood-Tate's Co.

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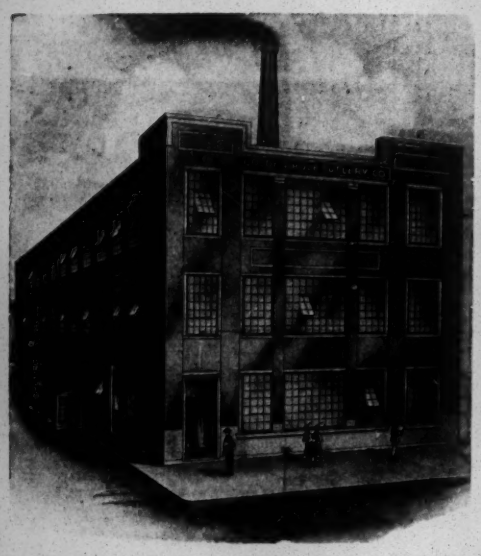

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WANTED to enlarge company. Good SKETCH TEAM that can do Fancy Dancing, must have good voices and play parts. COMEDIAN and SOUBRETTE, Singers and Dancers, FIVE CHORUS GIRLS. A long engagement, summer and winter, to capable people. If at liberty, keep in touch with the Big Show. **GRACEY-CHRISTIE MUSICAL COMEDY CO. Week March 26th, Herkimer, N. Y. Week April 2nd, Utica, N. Y.**

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People in all lines. State if you do specialties or double piano, also age, height, weight, lowest salary and full particulars. People must be willing to play anything cast for and commit lines correctly and play parts as directed. Only reliable and experienced people wanted; also want to hear from musical comedy people and chorus ladies for our Taming of Lulu Co. Our Stock Co. plays week stands and permanent stock all summer. Pay your own. Address EUGENE M. PURKISS. Sheldon, Iowa, week of April 2.

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MOTION PICTURES

MANY FILM CO'S SEEK CHAPLIN CONTRACT

COMEDIAN WANTS $1,000,000

With only a few more months of his Mutual Film Co. contract to run, Charlie Chaplin is being approached and sought after by almost every big film manufacturer in the country. As the eccentric film star has placed a valuation of $1,000,000 upon his services for the next year, however, there is likely to be a considerable amount of negotiation before he affixes his signature to a new contract. His income for the present year, with a bonus given him by the Mutual concern, amounts to $670,000.

Inquiries revealed the fact that the Mutual is still desirous of retaining the services of Chaplin. Recently John R. Freuler, president of the company, made a trip to the coast, where he conferred with Chaplin regarding the renewal of his contract at an advance which would aggregate a revenue of close to a million dollars for the comedian. Several conferences took place, but no decided answer was given by Chaplin.

Adolph Zukor, head of the Famous Players and other film concerns, recently returned to New York from a trip to the coast, where, it is said, he also went for the purpose of consulting Chaplin. His idea, it is said, concerned the establishment of a special company to release films through the Artcraft. However, it was learned that no final or definite arrangements have been entered into.

George Spoor, head of the Essanay Co., was also in California during the past month, and is said to have opened negotiations with the eccentric comedian. It is rumored that he offered Chaplin a flat salary of $750,000 a year, with a percentage of the profits of the films manufactured. There were several other offers made to Chaplin by other manufacturers all with salaries said to be close to a million dollars. But it is understood that Chaplin has a tentative agreement with the Mutual concern, whereby he will accept their offer, providing no better or more profitable proposition is made.

Chaplin, it is said, has two more releases to make prior to his present contract expiring with the Mutual concern.

LESSER SELLING FILM RIGHTS

Since the withdrawal last week of "The Ne'er-Do-Well" from the V-L-S-E program, Sol L. Lesser, who controls the United States rights, has already closed for a number of important territories, aside from those which his own offices control.

While in Chicago, Mr. Lesser closed with Aaron Jones of the Lewis J. Selznick Productions for Indiana, Illinois and lower Wisconsin. The New England States have been purchased by Louis Mayer of the Metro Pictures Corporation of New England, Boston; Minnesota, Iowa, North and South Dakota and Upper Wisconsin by the Supreme Feature Film Co., Minneapolis; western Pennsylvania, West Virginia and Kentucky by the Masterpiece Film Attractions, Pittsburgh; Greater New York, New York State and northern New Jersey by Louis J. Selznick; Michigan by Harry Garson of Detroit; Oregon, Washington, Idaho and Montana by the De Luxe Feature Film Co., Seattle; California, Arizona and Nevada by the All Star Features Distributors, Inc., San Francisco, Cal.

"THE WHIP" FILM AT PARK

The film version of "The Whip" was put on at the Park Theatre Sunday night for an indefinite run.

ASS'N ABOLISHES COUNSEL

At the meeting of the executive committee of the National Association of the Motion Picture Industry, held last week, the office of general counsel of the association was abolished by mutual consent.

Mr. Seabury, who previously held the office, was immediately retained as legal adviser in a case which is now on the calendar of the organization. His yearly contract with the association, however, was terminated.

THANHOUSER CHANGES POLICY

When asked whether the engagement of Directors Van Dyke Brooke and Emile Chautard meant costlier Thanhouser productions, Edwin Thanhouser stated that such was the case. He said that hereafter there would be no Thanhouser film plays where the production cost does not reach a certain figure. The features hereafter will not hold to a five-reel length.

ERBOGRAPH FORMS 2D COMPANY

The new Erbograph Co. has organized a second company of players to produce features for the Art Dramas program. The organization will be headed by Marion Swayne and directed by Joseph Levering. Work has been started on a play written for Miss Swayne by the Rev. Clarence J. Harris.

FOLEY BACK FROM FLORIDA

John J. Foley, financial and business manager of the Virginia Pearson and Valeska Suratt companies, which are making Fox films at Tampa, Fla., has returned to New York, after an absence of four weeks. He will resume his post in Sam Kingston's office.

FOX RELEASES TWO FEATURES

"Her Greatest Love," with Theda Bara, and "Tangled Lives," with Genevieve Hamper, are the Wm. Fox releases for this week. The first named is founded on Ouida's novel "Moths," and "Tangled Lives" is a screen version of the play.

TOTO ENGAGED BY ROLIN FILM

Toto, the well-known Hippodrome clown, has succumbed to the lure of the film and at the end of the present Hippodrome season he will go to Los Angeles to work in the studios of the Rolin Film Co. on a new comedy program.

FOX SIGNS TWO DIRECTORS

Geo. H. Melford and Richard Stanton were last week engaged by William Fox as directors. Melford, now with Lasky, will join Fox in May, and Stanton will direct the next Dustin Farnum picture.

MARSTON REJOINS PATHE

Theodore Marston, the well-known director, has returned to Pathé, and is at work in the Astra Studio, in Jersey City, directing a new serial featuring Mollie King and Creighton Hale.

NEW McCLURE SERIAL

Frederick L. Collins, president of the McClure Pictures Corporation, announces the production shortly of a new series of pictures, to consist of nine five-reel features.

"U" NEWS SERVICE FOR GOVT.

The Universal Animated Weekly has been placed at the disposal of the government for the dissemination of any propaganda that may be of aid in event of war.

ESSANAY STILL WITH GENERAL

The report that the Essanay Co. has withdrawn from the General Film Co. is untrue, according to an announcement made by the two companies.

EQUIPMENT MEN CALL NEW CO. TRUST

WILL DOMINATE FIELD, THEY SAY

What is declared by many New York motion picture equipment men to be the formation of a trust that will soon dominate the entire motion picture business sprang into life in Dover, Del., last week when the United Theatre Equipment Corporation, with $3,000,000 capital, secured a charter in that State. Plans for the formation of the company have been in the air since last July, it is said.

According to the incorporation announcement, the men behind the new company are Herbert E. Latter, Norman P. Coffin, and Clement M. Egner, all of the State of Delaware. None of them are known in New York, so far as could be learned.

Rumor, spreading like wildfire, has linked the names of the biggest equipment companies with the combine, although officials of these concerns preserved discreet silence when questioned.

B. F. Porter, of the B. F. Porter Picture Supply Co., who has been mentioned in gossip as a member of the combining forces, gave a statement typical of the utterances from the offices of all big dealers.

"I can't tell you a word about the organization," he said, "and nobody else will. The people back of it are not going to give out information until they're ready."

Mr. Porter declined to say whether or not his company was in the corporation. H. T. Edwards, of the Picture Theater Equipment Co., who, also, is mentioned as one of the combine figures, was out of the city Monday.

Officials of the J. H. Hallberg company permitted themselves only to deepen the mystery of the combine. They declared the whole world would know all about the organization in a few days, but not until those in command of it chose to let the news loose.

The smaller dealers were considerably freer of tongue. They declare that the combine already has put into effect a general increase in equipment prices, and contemplates increasing the price of projecting machines about $50.

One small dealer suffered such alarm over the news of the incorporation that he grabbed a telephone and offered to sell out his business at once to another independent competitor. He was persuaded to hold out for a while and await an offer from the combine.

The organization lists among its purposes that of conducting motion picture theatres. If this plan is carried to its extreme possibilities, the organization could in time swallow a tremendous chain of theatres.

Among the institutions that are thus far believed to be holding aloof from the combination are the C. R. Baird Co., the American Standard Machine Co., the General Electric and the Westinghouse Electric Co.

NEW DIRECTOR FOR SURATT

After finishing her picture work under the direction of Keenan Buell at Tampa, Valeska Suratt immediately returned to New York and commenced work at the Fox Fort Lee Studios under the direction of William Nigh.

NEW MAXINE ELLIOTT FILM

Maxine Elliott is about to begin her second picture in a mystical role written by an author with several stage successes to his credit. The director has not yet been announced.

SETTLE CASE AGAINST LUBIN

The litigation instituted some time ago by Evelyn Nesbit and Fred Mace against the Lubin Manufacturing Company with reference to the picture, "The Threads of Destiny," has been amicably adjusted. The action was for money due. The attorneys were William Grossman, Harry Saks Hechheimer and Nicholas G. Roosevelt, representing Miss Nesbit, Mace and Lubin, respectively.

TO CHANGE ADVERTISING METHOD

The Frohman Amusement Corp. announces that beginning with the release of its next special production, "God's Man," with H. B. Warner as the star, a new style of general advertising will be adopted which will benefit buyers. Each picture will be given a number of weeks' consistent advertising after it has been sold in a territory.

MOVIE COMPANY CHARTERED

TRENTON, N. J., March 25.—The Rialto Theatre Company, of Camden, has been chartered to conduct motion picture and other theatrical enterprises, as well as athletics. The concern is capitalized at $115,000. The incorporators are Frank G. Hall, of Newark; George A. Enright, of Bayonne, and John B. McNally, of Newark.

INCE TO DIRECT "TODAY"

Ralph Ince will direct "Today," the motion picture rights for which have been acquired by Harry Rapf from the authors, George Broadhurst and Abraham Schomer. It will be a special feature to be released on State's right basis. Robert Warwick is interested with Rapf in the venture.

NEW TITLES FOR ART DRAMAS

The coming Erbograph feature, the working title of which was "The Dragonfly," will be released April 5 on Art Dramas program under the title "The Inevitable," and the Apollo picture, formerly "Whose Hand?" will be released as "The Great Bradley Mystery," April 12.

MORE REISSUES FOR VITAGRAPH

The Greater Vitagraph intends to reissue many of its older masterpieces in order that the motion picture fans of recent development may have an opportunity of seeing pictures considered the best in their line when first released.

NATIONAL DUTY WEEK PLANNED

At a regular weekly meeting held last Thursday the Associated Motion Picture Advertisers entertained four officers of the Army and Navy at luncheon, and formulated plans for a National Duty Week, designating week of April 8 to 15.

KILL LAW TO BAR FILM

CINCINNATI, Ohio, March 25.—The effort to make the Ohio State Legislature enact a law prohibiting the exhibition of "The Birth of a Nation" in Ohio has failed.

MADGE KENNEDY A CARTOONIST

Madge Kennedy, who has signed with the Goldwyn Co., is to publish a series of comic strips which will appear in the daily papers.

SINGER BACK FROM TRIP

Julius Singer, representative of the L-Ko Co., has returned to New York after an extended trip throughout the country.

MATT MOORE GETS RIGHTS

Matt Moore has obtained the moving picture rights of "The Turn of the Balance," by Brand Whitlock.

GOLDWYN SIGNS HARRON

The Goldwyn Pictures Corp. has engaged Bobbie Harron as Mae Marsh's leading man.

FEATURE FILM REPORTS

"THE MORE EXCELLENT WAY"

Vitagraph. Five Reels.

Released March 26 by V. L. S. E.

Cast.

Chrissey Desselden.....Anita Stewart
John Warburton.....Charles Richman
Robert Neyland.....Rudolph Cameron
Colonel Taylor.....Chas. A. Stevenson
Billy Alton.....Gordon Gray
Becky Alton.....Josephine Earle
Rose .....Katherine Lewis

Story—Dramatic. Written by Dr. Cyrus Townsend Brady. Directed by Perry M. Vekroff. Featuring Anita Stewart and Charles Richman.
Action—Direct and forceful.
Continuity—Even
Suspense—Strong and sustained.
Detail—O. K.
Atmosphere—Convincing.
Photography—A1.

Remarks.

The story of "The More Excellent Way" is an admixture of uncertainty and love, with a little touch of finance. Chrissey Desselden, a girl of eighteen or twenty, is about to consent to marry Robert Neyland, a rich young ne'er-do-well. But his inconstancy causes her to dismiss him and marry her guardian, John Warburton, a wealthy broker.

They are no sooner married, however, than Chrissey thinks she has made a mistake. She tells her husband she is too much of a child to fulfil the obligations of a wife. Warburton leaves the house.

In the meantime, young Neyland goes to the bad, in spite of which the call of youth grows stronger in Chrissey and she decides she loves him. With Warburton's consent, she goes to Reno to get a divorce.

Neyland, meantime, plots to ruin Warburton financially. To accomplish this, he needs money and wires Chrissey for it. She grants him permission to use her securities, but when she learns to what a treacherous purpose he intends to put them she withdraws her consent, which overthrows Neyland and he commits suicide. She then returns to Warburton, with the statement that she did not get a divorce, and husband and wife are enfolded in each others' arms.

Box Office Value.

Good for two days.

"A MILLION BID"

Vitagraph. Five Reels.

Released March 12 by V. L. S. E.

Cast.

Sidney Belgradin.....Charles Kent
Mrs. Belgradin.....Julia Swayne Gordon
Agnes Belgradin.....Anita Stewart
Dr. Loring Brent.....E. K. Lincoln
Geoffrey Marshe.....Harry Morey
Harry Furniss.....Gladden James

Story—Dramatic. Adaptation from George Cameron's play "Agnes." Directed by Ralph W. Ince.
Action—Holds the interest.
Continuity—O. K.
Suspense—Gripping.
Detail—Correct.
Atmosphere—Convincing.
Photography—Suffers by comparison with that of today.

Remarks.

"A Million Bid" was the big feature picture with which the Vitagraph Film Corp. opened the Vitagraph Theatre (Criterion) in March, 1914.

It proved a sensation at that time. It was among the first of the big films to be picturized from the modern spoken drama, and its marked excellence of direction, acting and atmosphere, together with the thrillingly interesting story it told, proved a strong magnet and drew the public to the new home for pictures.

Box Office Value.

Two days.

"THE LAW THAT FAILED"

Apollo. Five Reels.

Released March 29 by Art Dramas.

Cast.

Luke Rodin.....Edward Ellis
Alice Campbell.....Alma Hanlon
Richard Campbell.....J. K. Roberts
Estrella Santos.....Florence Short
Jack Thorpe.....Harold Vermilye

Story—Melodrama. Written by Louis Reeves Harrison. Directed by Richard Ridgeley. Featuring Edward Ellis.
Action—Has interest.
Continuity—Very even.
Suspense—Gripping.
Detail—Good.
Atmosphere—Convincing.
Photography—Good.

Remarks.

The story of this film is founded on the fact that a man cannot be found guilty of a murder he has committed when the corpus delicti has not been proven.

Luke Rodin wants to get rid of Estrella Santos, who threatens to expose his past life, because he wants to marry Alice Campbell, a girl twenty years his junior. Failing to bribe Estrella, Rodin strangles her and puts the body in a large trunk, which is taken away by expressmen. While crossing a bridge, the trunk is jolted off the wagon, falls into the river flowing beneath and is carried out to sea and sinks.

Rodin is tried and, while the jury believes him guilty, the judge instructs a verdict of "not guilty" on the technicality of the law that no one can be proven guilty of murder without first proving that the person supposed to be murdered has been murdered. Rodin is therefore discharged and goes to Alice, who repulses him, and he commits suicide.

The plot is well conceived and the story has for the most part been well written. The characters are well drawn and that of Rodin is a most difficult one to portray. But Mr. Ellis is equal to the task and does most convincing work.

Box Office Value.

Two days. Advertise the principal tense scenes.

"BROADWAY JONES"

Geo. M. Cohan Film Corp. Six Reels.

Released March 26 by Artcraft

Cast.

Broadway Jones.....George M. Cohan
Josie Richards.....Marguerite Snow
Andrew Jones.....Russell Bassett
Robert Wallace.....Crawford Kent
Mrs. Gerard.....Ida Darling

Story—Comedy. Screen version of George M. Cohan's play of some name. Directed by Joseph Kaufman. Featuring Geo. M. Cohan.
Action—Interesting.
Continuity—Even.
Suspense—Sustained throughout.
Detail—Excellent.
Atmosphere—Convincing.
Photography—Excellent.

Remarks.

"Broadway Jones" lends itself capitally to the screen, and the work of adapting it has been well done. The story of the play is faithfully followed, all of the salient points of the stage version having been put into the film. The comedy and sentiment, so well blended in the original, have lost nothing in the picturization and there is little doubt but that this, the first release of the George M. Cohan Film Concern, will hold its own among the best feature releases of the day.

"Good wine needs no bush." Therefore the acting of Mr. Cohan needs no praise here. His supporting company, which includes Marguerite Snow and Russell Bassett, does capital work.

Box Office Value.

Will please any audience. Advertise Mr. Cohan and the play equally, as both will have great drawing power.

"THE SPIRIT OF ROMANCE"

Pallas. Five Reels.

Released March 22 by Paramount

Cast.

Abby Lou Maynard.....Vivian Martin
Richard Cobb.....Percy Challenger
Tom Cobb.....Colin Chase
Joseph Snow.....Herbert Standing
Mrs. Rollins.....Eleanor Hancock
Percival Rollins.....George Fisher
Marguerite D'Arcy.....Daisy Robinson
Mace .....H. F. Crane

Story—Fanciful. Written by George Hopkins. Directed by E. Mason Hopper. Featuring Vivian Martin.
Action—Interesting.
Continuity—Even.
Suspense—None.
Detail—Good.
Atmosphere—Good.
Photography—Excellent.

Remarks.

"The Spirit of Romance" is a prettily told, fanciful creation which shows how the smallest incident can completely change the life current of a man whom the possession of great wealth has given a sour disposition and turned him against the world.

Joseph Snow, a grouchy old millionaire, knows his relatives are waiting for him to die to get his money. Abby Lou Maynard is a maid of all work in the antique shop of Richard Cobb, but, in spite of her drudgery, she has a spirit of romance. One day, in the antique shop, Abby Lou breaks a vase Snow is about to purchase and starts to cry. Snow offers her a piece of money which she refuses.

That night at home Snow, who has been strongly attracted to the little girl who refused to accept money from him, decides to pretend to be dead and leave all of his fortune to her.

Snow had built his house with secret rooms and sliding panels, and in one of these he conceals himself to see what will happen to his wealth. Abby takes possession of the house and, believing Snow to be a great and good man, proceeds to spend his money as she thinks he would like it spent.

She takes some of the old man's relatives to live with her and sets one of them up in a haberdashery store, changing them into lovable persons; advances Tom, son of the antique dealer, money for the promotion of a tea-kettle which will not boil over, an invention of his.

Snow, through the secret panels, seeing what good Abby has done, decides to "come back to life." He is a changed man. He adopts Abby and continues her kind work. Tom's invention proves a success, and the old love between Abby and Tom is rekindled.

Box Office Value.

Two days.

"TROOPER 44"

E. I. S. M. P. Corp. Five Reels.

Released March 27 by E. I. S. M. P. Corp.

Cast.

Trooper 44 (Corporal Jack).G. S. Spencer
Ruth Moreland.....June Daye
Captain Lynn G. Adams.....Himself
Ian Sanford .....W. W. Black
John Moreland.....Walter P. Lewis
Arnold Davis .....Roy Sheldon
Sandy McLane .....Roy Gahris

Story—Drama. Scenario by Garfield Thompson. Camera work by Fred Armitage and Charles Charlton. Directed by Roy Gahris.
Action—Interesting.
Continuity—Smooth.
Suspense—Sufficient.
Detail—Good.
Atmosphere—Good.

Remarks.

This is a hackneyed theme which has been made into an interesting picture by careful treatment. The introduction of the Pennsylvania State Constabulary, instead of the regular police, is the only vital digression from a conventional story.

Jack Trooper 44 is in love with Ruth Moreland, the daughter of a member of a band of outlaws, whose leader is the much feared Ian Sanford. A bank watchman has been murdered and Jack is assigned to the case. A lock of blond hair, a blood-stained handkerchief with the initial R and her tired horse are enough evidences to her lover to prove that Ruth is implicated in the crime, and he does his duty by arresting her.

However, she is saved by the confession of one of the gang, which is rounded up by the State troopers. Ruth's father, who has been injured, sets fire to the cabin and dies, giving Ruth to the care of Jack.

There are plenty of thrilling incidents in this film and the elimination of all sordidness, which is so apt to appear in the filming of dance halls, is to be commended. There are several little things which should be taken out before exhibited. One is the scene showing Sanford opening a latched door, as the manner of doing it is likely to make more of an impression than the fact that it was surreptitiously done. The cabin burning seemed so natural an occurrence that it elicited no excitement and the troopers passed it without so much as a glance.

June Daye makes a winsome little mountain girl and plays with delightful simplicity. George Soule Spencer made a dignified trooper, but the role is not a very convincing one.

Box Office Value.

One day. Smaller houses. Of added interest in New York State since the constabularly bill for this State is pending in the Assembly.

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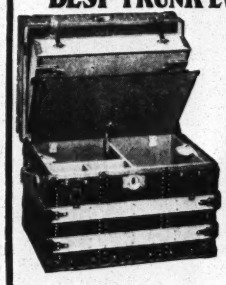

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